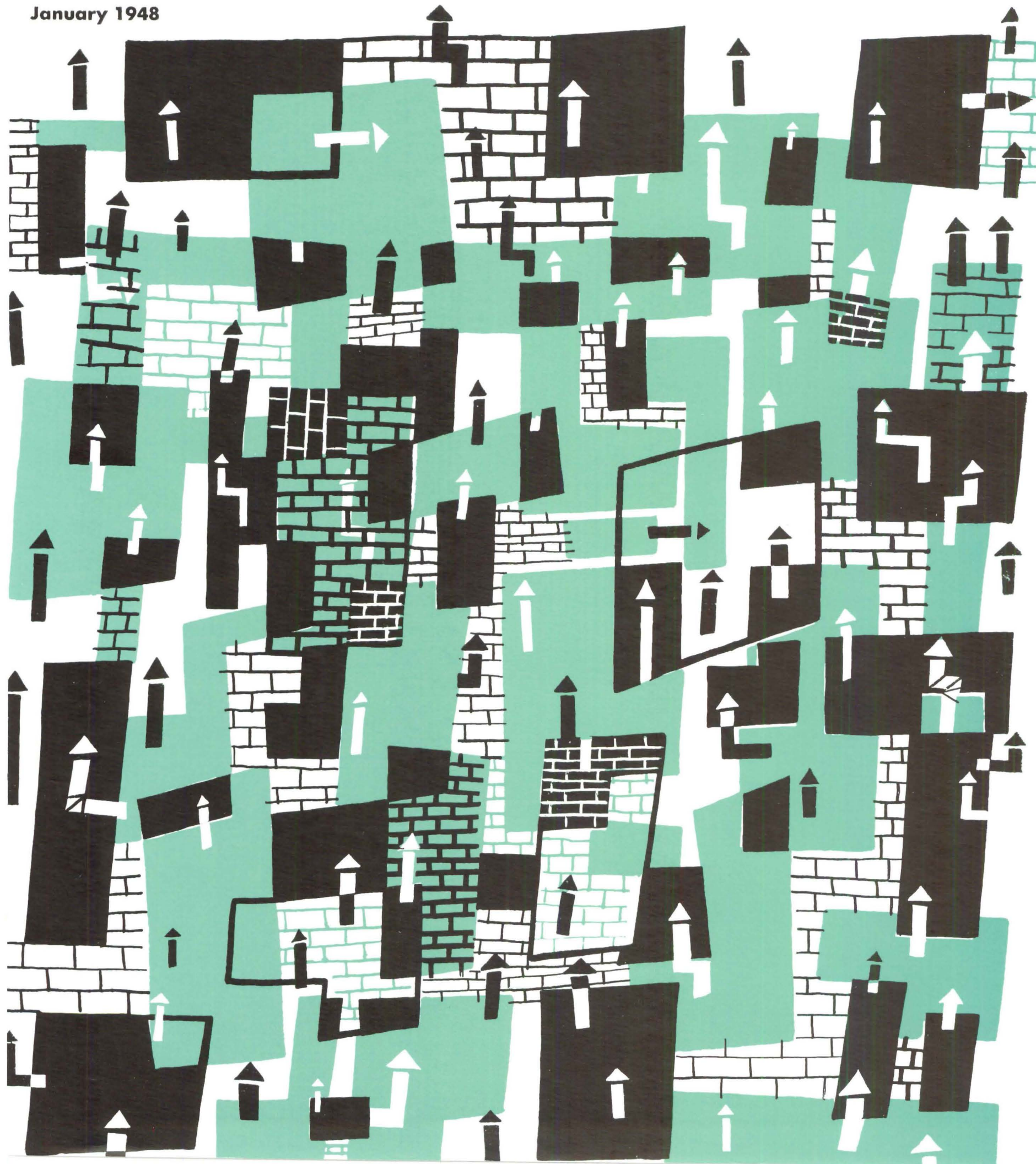


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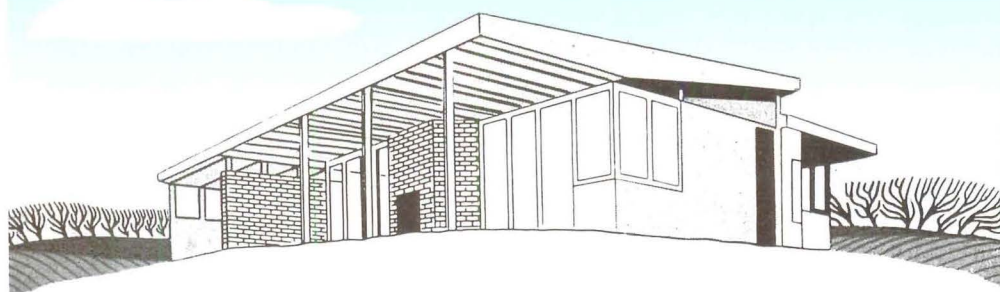
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January 1948



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living



A radio-phonograph in the tempo of today—compact simplicity of design—unequalled excellence of performance in three forms of entertainment: Standard broadcast AM radio, FM radio with exclusive radar-type tuner, and a "Floating Action" record changer that banishes needle noise with its silent cartridge and resilient needle. Combining the convenience of a chairside radio with the tone and performance of a console, the wonderful Motorola SPINET typifies the careful design thinking that has gone into all of the new 1948 Furniture Styled Motorola Radios.

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NEW... Here is a distinctive floor covering that offers all the style appeal of sculptured design in geometrical and leaf patterns. Forty-five color combinations provide unrestricted decorative possibilities.

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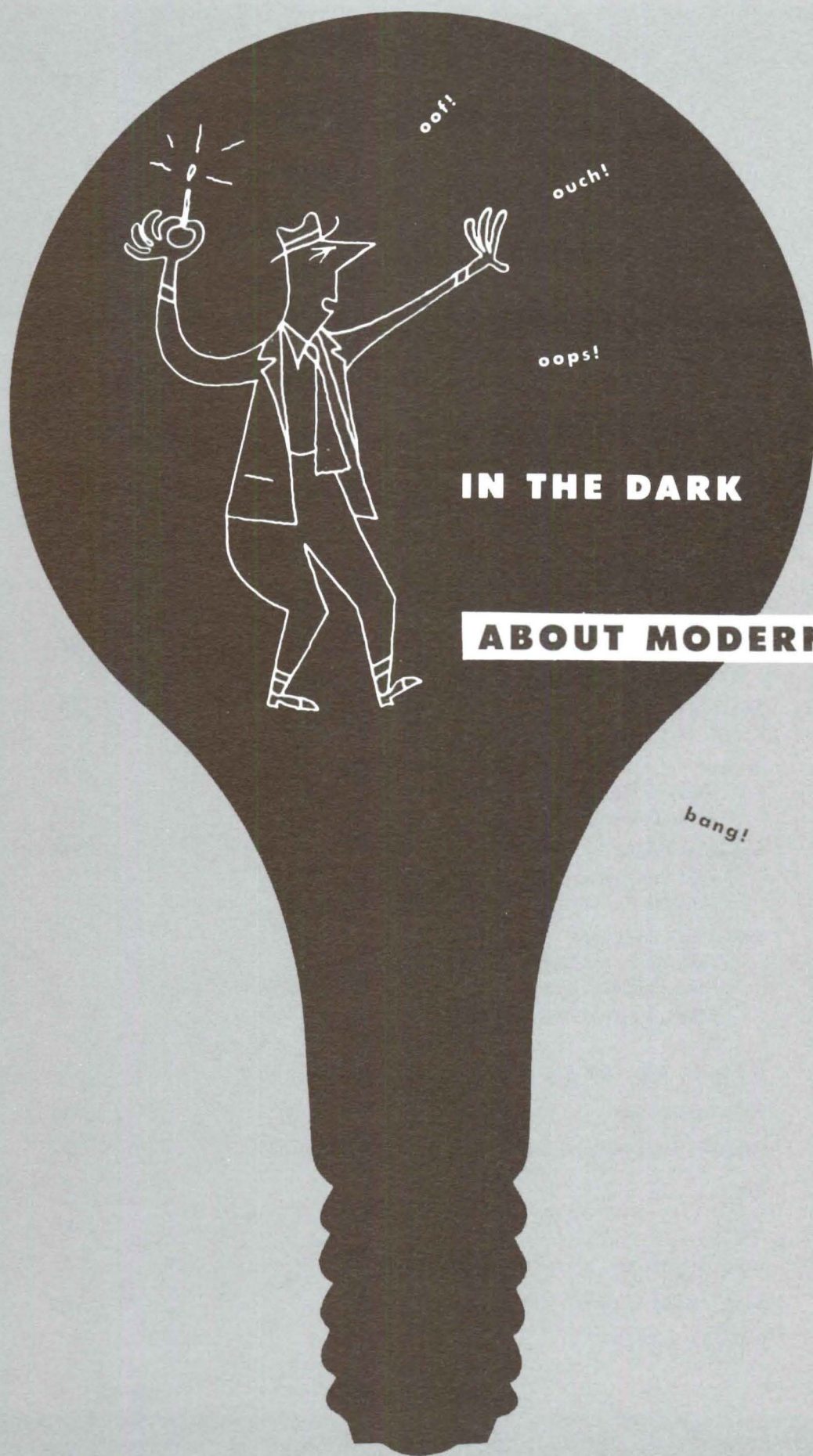
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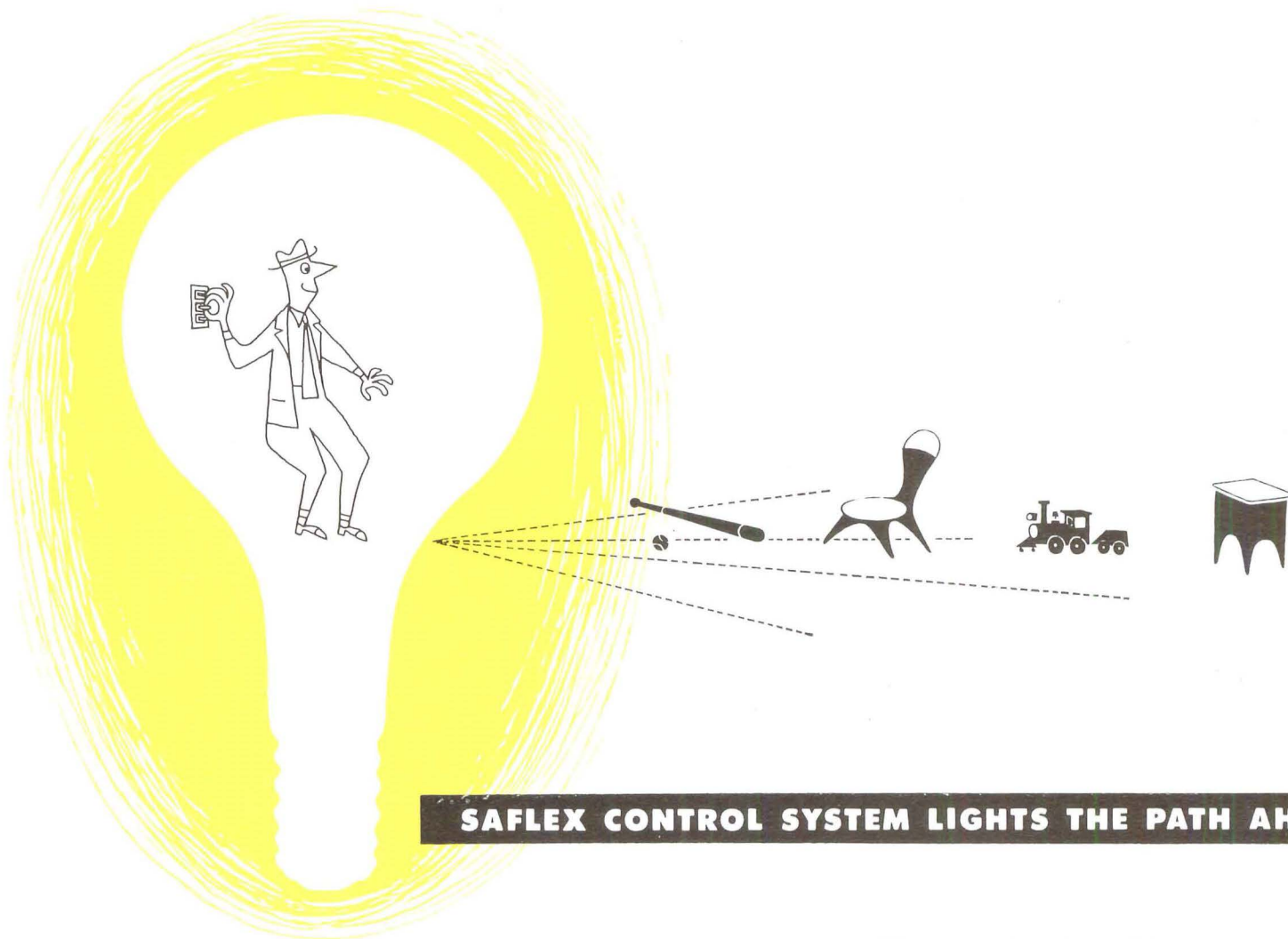
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IN THE DARK

ABOUT MODERN LIGHTING CONTROL?



SAFLEX CONTROL SYSTEM LIGHTS THE PATH AHEAD

The Saflex lighting control system—at no additional cost—makes it possible to provide the home owner with more convenient and more flexible control of lighting.

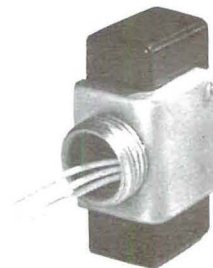
Because the Saflex system operates on 24 volts, A.C., it eliminates the necessity of installing electric metallic tubing to the control switches. Since it is a multiple system utilizing three wire control it eliminates the use of 3 way or 4 way switches. It is, therefore, economically practical to install light control points at every entrance to every room.

The system is readily adaptable to a remote or master control system.

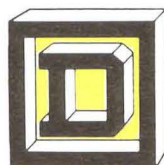


The Saflex control switches are 24 volt, A.C., single pole, double throw, automatic center position return, lever type.

The Saflex Relay is delivered complete with mounting bracket and is installed in the fixture outlet box or in the receptacle box. Control wires can be extended to any number of control points at a minimum of cost.



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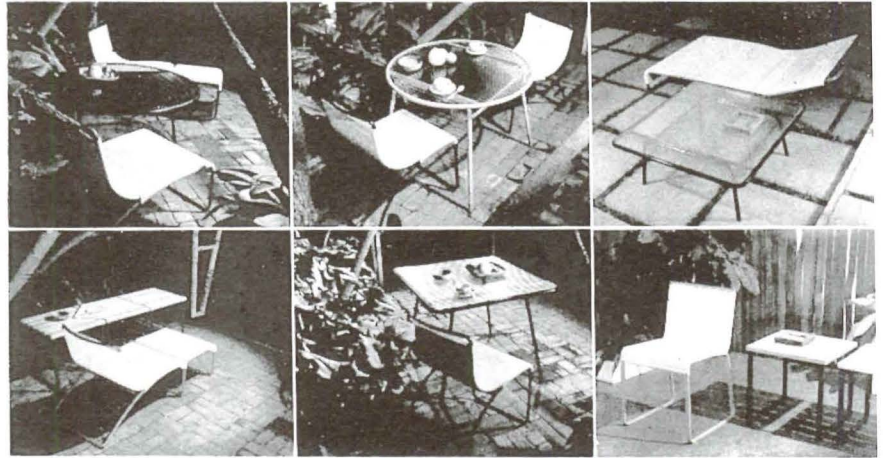
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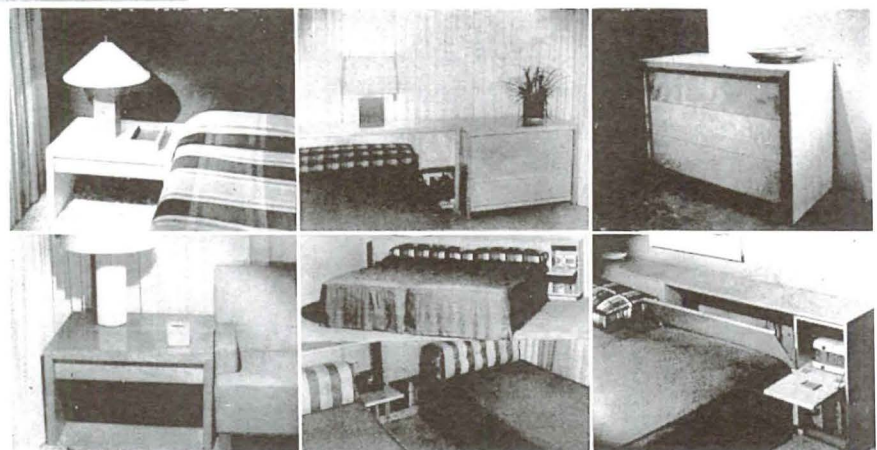
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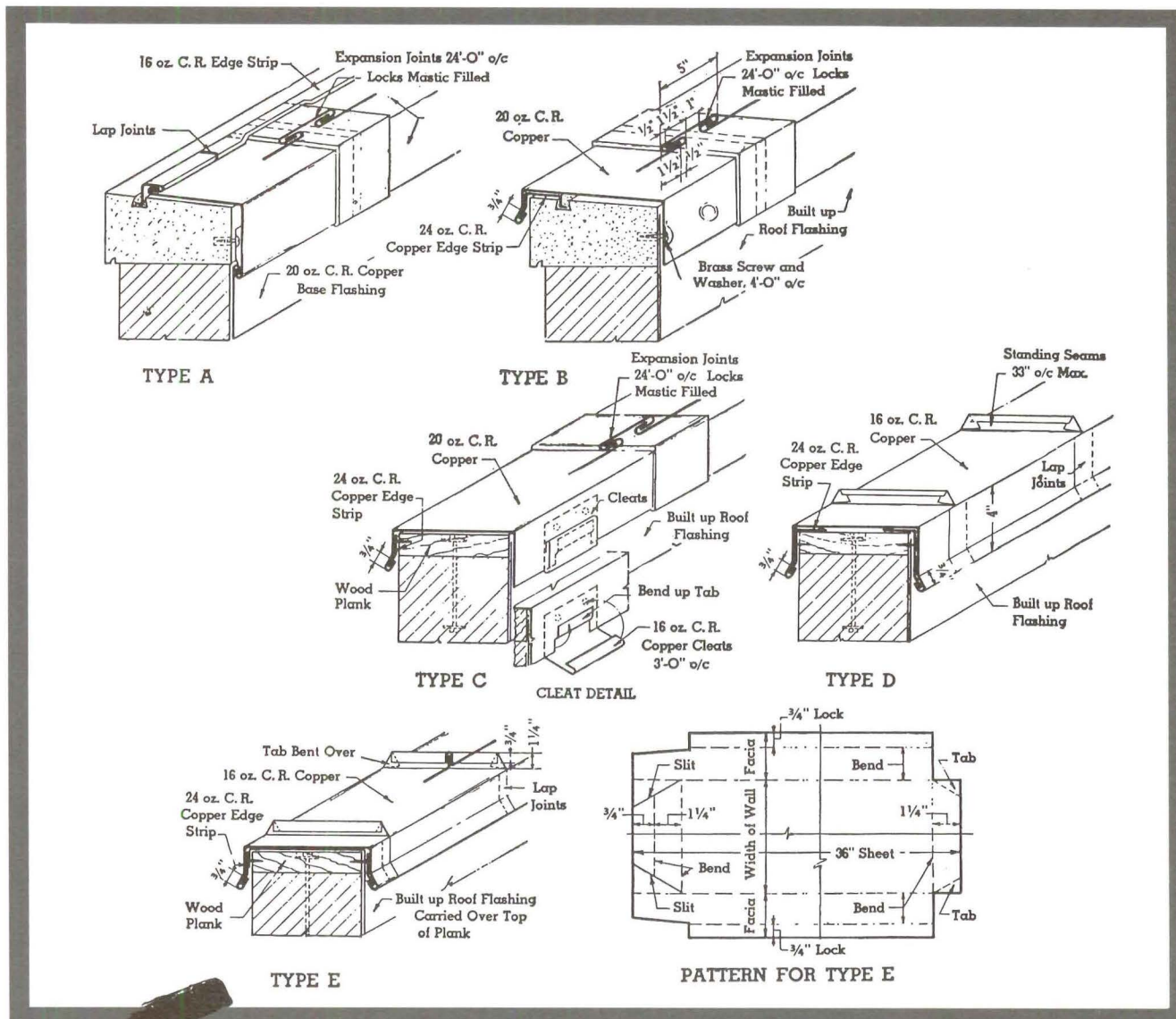


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COPPER AND COMMON SENSE



5

METHODS OF COVERING THE TOP OF PARAPET WALLS WITH REVERE COPPER

These five detail drawings were prepared by the Revere Research Laboratories to illustrate some of the approved methods of covering the top of parapet walls with copper coping covers. They are typical examples of the work Revere is doing to help you provide the finest sheet copper construction.

Revere's continuous research program, covering every phase of sheet copper construction, has developed important new facts that enable you to design or install copper flashing, roofs and gutter linings that give extra years of service. Much of these data have been compiled into a 96-page booklet* that has been widely distributed to architects and sheet metal contractors. In all probability, there is a copy in your office files.

Look first to this Revere manual whenever you are faced with a problem concerning the design or instal-

lation of copper. If you do not find the answer there, the Revere Technical Advisory Service will be glad to help you. The chances are that they have already had experience in solving a similar problem. In any case, they'll do their best to help solve yours.

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Roof—Sidewalls—Partitions

ALL CEMESTO CONSTRUCTION

The California residence of William A. Fauquier shows intelligent use of a modern, versatile, building material — *Cemesto* — used here in sidewalls, interior partitions and roof. A considerable saving of lumber and labor is effected, as well as increased insulation and lateral strength.

In this F. H. A. approved dwelling, studs and roof beams are on 48" centers, saving time and lumber.



REAR VIEW

Cemesto also insures ample structural strength. Once the frame is up, Cemesto provides pleasing exterior and interior surfaces "as is" or is ready for decorative treatment if desired.

Cemesto roof deck is nailed, caulked, sealed and roofing material laid over, providing an insulated and fire-resistant roof and exposed finish ceiling in one application.

Cemesto is a modern building material with Celotex core treated for protection against termites and dry rot. It lends itself well to progressive architectural techniques. Write for further information, or consult Sweet's file for complete specifications.



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CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editors note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes the item about it on the coupon which appears on this page, and give your name, address and occupation. Return the coupon to Arts & Architecture, and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program of the magazine. Items appearing for the first time this month are set in bold-face type.

APPLIANCES

• (56) Continental Water Heater Company: Concise folder gas storage water heaters; installation, specification data; good working information rating line.

(57) Department of Water & Power: Brochure, folders, data electric appliances; good source of information on all-electric houses; rate information available.

• (364) Ecco Products Company: Data, information splendidly designed, weighted kitchen tools, knives, canopeners; also pressure cookers; these belong in contemporary kitchens, are used in all CSHouses.

• (426) Howard Miller Clock Company: Information contemporary clocks by leading designers, including George Nelson; probably best approach to application of contemporary design to clocks.

• (61) Ingersoll Steel Division, Borg-Warner Corporation: Brochure (16 pages) new Ingersoll Utility Unit providing kitchen, laundry, bathroom, heating, plumbing, electrical lines; installation, specification data.

• (362) Kaiser Fleetwings Sales Corporation: Brochure "Water Power Does My Dishes;" features Kaiser dishwasher, new aluminum hydraulic appliance dedicated to ending kitchen drudgery.

(177) Southern California Edison Company: Well illustrated, idea-packed booklet electricity in house plans; full information electric appliances; one of best sources information.

• (365) Sunbeam, Inc.: Data, information most complete line kitchen appliances — Mixmaster, Wafflemaster, Ironmaster, Sunbeam Toaster; well designed, highly efficient.

• (370) Washington Steel Products, Inc.: Full printed material probably most complete line kitchen cabinet accessories; lid, pan, utility racks; shelves, white enamel food drawers, ventilating louvers, etc.; all steel, splendidly designed.

• (187) Western Stove Company, Inc.: Brochures, folders all Western-Holly ranges, including Town & Country eight-burner custom built; good contemporary design, well engineered; available immediately.

CABINETS, COUNTER TOPS

(399) American Central Division, Aveo Manufacturing Corporation: Detailed 16-page, 4-color brochure one of best contemporary designed lines kitchen cabinets in stainless steel; all edges, corners rounded; very little visible hardware; brochure shows sample kitchens.

• (119) Formica Insulation Company: Folder Formica cabinet tops; colorful, spotproof, durable, sanitary; does not chip, crack, break; not injured by alcohol, fruit acids, ordinary alkalies; withstands 275 degrees Fahrenheit; wide color range.

• (400) Storgewall, Inc.: Brochures, data Storgewall, new kind partition composed of variety of standard cabinets such as wardrobes, dressers, bookcases, etc., use as building blocks to build partitions; can be used as walls or against walls.

ELECTRICAL EQUIPMENT

• (449) Cannon Electric Development Company: Folders, information Canon Pathfinder Light designed to illuminate driveways, gardens, steps, pathways, etc.; light below eyelevel is thrown downward; well designed, engineered; practical.

(402) Northern California Electrical Bureau: Data-packed 16-page, two-

color brochure electricity in house plans; check lists, suggestions for every room, typical floor plans, adequate wiring information; practical, factual, best type of information.

(65) Southern California Edison Company: Literature all-electric houses, electric appliances, rate information, specifications good source of information.

• (72) Square D Company: Full color folder Square D multibreaker; guards electrical systems against overload, short circuits; details wiring to use of multi-breakers; good.

• (300) Square D Company: Well prepared folder new Square D Saflex Servicenter Switchboard; three different size switches in four different potential ratings in one uniform size cabinet; safe and flexible; good new product by old manufacturer; worth investigation.

• (411) Webster Electric Company: Information Telephone intercommunication system for houses; permits two-way conversation between any two or more rooms or with callers at doors; can be completely built in; reasonably priced; full technical data.

(403) Westinghouse Electric Corporation: Beautifully executed 40-page, full color brochure "Electrical Living," illustrations Walt Disney; entertaining, factual, unusual; touches every phase of electrical planning for contemporary living.

FABRICS

• (301) Brunswick & Fils: Information one of best sources of contemporary fabrics; wide variety of textures, colors, designs; Worth appraisal.

• (428) Cheney Brothers: Information contemporary line textured fabrics; new emphasis on modern textures, weaves, colors.

• (429) Goodall Fabrics, Inc.: Information contemporary fabrics; wide range textures, patterns; colors; from handloom Dorothy Liebes; original, imaginative.

(303) Boris Kroll: Information good contemporary line textured fabrics; available Beverly Hills, San Francisco, Chicago, New York; interesting weaves, colors; worth investigating.

(430) La France Industries: Information Chica La France upholstery, modern texture and design from winning entry national fabric design competition; fiesta red, siesta green.

(444) Ben Rose: Information one of best designed lines handprinted contemporary fabrics; intelligently handled, good colors, textures.

• (407) Lumite Division, Chicopee Manufacturing corporation: Brochure, samples Lumite woven plastic fabrics that can't fade, stain, scuff; wide range colors homogeneously integrated, many weaves, patterns; ideal for furniture upholstery, especially garden furniture; handles easily and does not "cup."

• (431) Menlo Textiles: Information, samples handloomed contemporary fabrics designed by Henning Watterston; textured upholstery, drapery fabrics; natural or custom-dyed.

(432) Scalamandre Silks, Inc.: Information contemporary fabrics; interesting weaves, textures, colors, patterns.

FLOOR COVERINGS

(433) Bigelow-Sanford Carpet Company, Inc.: Information Lok-weave Gropoint carpet; tufts are locked in, cannot pull out; no sewn seams, damaged, worn areas easily replaced with leftover pieces.

(445) E. L. Bruce Company: New catalog Bruce floor products featuring Bruce finished floors (strip) and Bruce hardwood block floors; also information random width plank floors; full specification, installation data.

(219-A) Gladding, McBean & Company: Folder Mission Red Floor Tile; hard burned, smooth texture; ideal for paving patios, terrace, walks, loggias, facing walls, garden seats, stair treads and risers; 12"x2½"x¾" to 12"x12"x¾"; western manufacturer, available.

• (309) Klearflax Lineal Looms: Catalogue, brochures probably best known line contemporary rugs; exceptionally wide range colors, fabrics, textures.

(434) Oregon Flax Textiles, Inc.: Descriptive brochure Flaxtex all-linen rugs; unique texture from "twist-tite" strands fine flax; long wearing; seven warm colors, no patterns.

• (388) Paraffine Companies: Pleasant 4-color booklet "Pabco Floors the Modern Home;" suggests treatments for floors of all rooms in house; practically suggests colors patterns.

(310) Shelley's Floor Coverings: Information one of best retail sources contemporary rugs, carpets from foremost looms; new weaves, textures, colors.

• (74) Tile-Tex Company, Inc.: Illustrated brochure asphalt tile, 3"x3" to 18"x24", wide range colors, patterns; feature strips, cove bases; features modern design.

FURNITURE

• (412) Aalto Designs: Information one of oldest lines contemporary furniture; made in Sweden; available several West Coast, Eastern outlets.

(311) Barker Brothers: Information Multi-Unit Pacific Modern furniture; built-to-unit measure, fits any floor plan; budget priced; definitely worth investigation; good approach to contemporary furnishings.

• (413) Breuner's: Information several lines contemporary furniture available through "modern center" in Oakland and East Bay region northern California.

• (435) Drexel Furniture Company: Information new clean line contemporary furniture designed by Edward J. Wormley; living room, dining room, bedroom; forty pieces, well integrated.

(312) Dunbar Furniture Manufacturing Company: Catalog 1947 line contemporary furniture by manufacturer exclusively modern.

FILL IN COUPON TO OBTAIN MANUFACTURERS' LITERATURE

ARTS AND ARCHITECTURE, 3305 Wilshire Blvd., L.A., 5, Calif.

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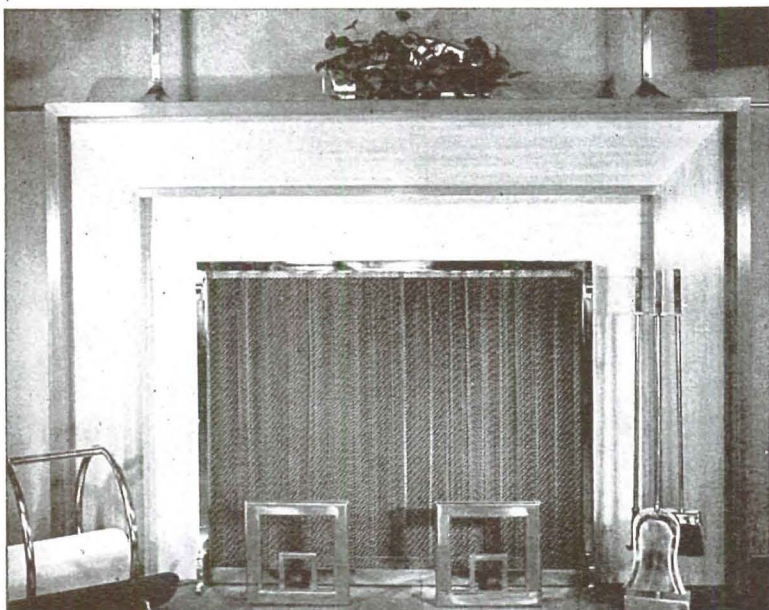


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Los Angeles

corner Commonwealth
DRexel 8175

• (314) Frank Brothers: Information top retail source best lines contemporary furniture; designs by Charles Eames, Alvar Aalto, Gilbert Rhode, Isamu Naguchi, George Nelson; complete contemporary interiors service; upholstery and drapery shop.

(436) Functional Furniture Manufacturers: Illustrated brochure new functional line tables, chairs using molded plywood on mass production basis; clean, strong, light.

• (315) Glenn, Inc.: Information original contemporary designs at reasonable prices; particularly good designs tables, chests, case pieces; western manufacturer.

• (316) Herman Miller Furniture Company: Information top lines contemporary furniture designed by Isamu Naguchi, George Nelson, Charles Eames and George Nelson; reflects one of most important design program in furniture industry.

• (437) Knoll Associates, Inc.: Information one of best lines authentic contemporary furniture; chairs, tables; string, tarp, fabric upholstery; wood or metal chair frames.

(317) Leo Lipton: Information custom-made leather nooks; Formica-top tables, chrome chairs; specializes in residential installations.

(319) Rattan Stylists, Inc.: Catalog

rattan furniture designed by Paul Laszlo; upholstered, airfoam cushions; armchairs, sofas, coffee tables, end tables, dining tables, dining chairs, sectionals, bridge tables, custom designs.

(321) Andrew Szoek: Information custom-built cabinets, lamps, accessories; craftsmanship at its best; remarkable inlays, finishes, designs; one of best sources of top cabinet work.

(438) Thonet Brothers, Inc.: Illustrated catalog new clean-cut line modern furniture; chairs particularly well designed.

(322) H. H. Turchin Company: Illustrated catalog contemporary glass furniture; heavy glass tops; well designed, engineered.

• (323) Van Keppel-Green, Inc.: Information complete line contemporary metal, wood furniture; designed by Hendrick Van Keppel, Taylor Green; available nationally.

GENERAL

(6) Libbey-Owens-Ford Glass Company: Well illustrated brochure solar houses, 24 pages of fundamentals of planning "open" houses; gives good examples; technical data.

(443) Pacific Shop: Contemporary accessories for the home; jewelry by

the **NEW LOOK** in interiors

It can be achieved in the den, for instance, by using the fine grain hardwood-plywoods that are now available. In the kitchen, Formica gives a new look to kitchen cabinets and sink tops. It's the durable surface material that will always look new. And then, of course, there's Simpson Insulating Board and decorative tile that will please the eye—and the ear. Specify them all. Immediate delivery.

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modern designers and craftsmen; one of best sources in Northern California.

HARDWARE AND FIXTURES

• (393) American Cabinet Hardware Corporation: Folder, data sheets Amerock line contemporary cabinet hardware; Beauty-Seal platings, matched ensembles, easy-working catches; includes semi-concealed hinges, friction catches, pulls, sash lifts, sash locks; full technical, installation data.

(439) Bennett-Ireland, Inc.: Illustrated folder Flexscreen fireplace metal curtains; hang in folds; easily opened, closed; one of best contemporary lines fireplace equipment.

• (405) Custom Cast: information remarkably good andirons of custom design: fronts cast bronze, log rests iron; weight per pair 30 pounds; fronts in aluminum, yellow brass on special order; reasonably priced; information.

• (366) Grant Pulley & Hardware Company: Data one of best lines sliding door hardware; makes large areas of glass slide with finger-tip pressure; quiet, efficient; this data belongs in all architectural files.

(451) Marsh Wall Products, Inc.: Folder new Marsh line bathroom accessories; clean design, chrome finish, die cast, non-rusting; installation, technical information.

• (325) Parlyn, Ltd.: Brochure remarkable new finger-tip push-pull control Parlyn door lock and latch; light finger pressure opens or closes door; contemporary design; zinc alloy; no visible screws.

• (408) Sargent & Company: Folder new Sargent Intergralock; well designed, knob keyhole, pressure formed metals; available in number of bronze, brass chromium finishes; full technical details.

(372) Security Lock Corporation: Brochure new keyless push-button combination door lock; locked by flick of lever, opens by pushing proper combination four small buttons.

• (326) Soss Manufacturing Company: Remarkably well prepared 24-page manual on Soss Invisible Hinges; permit streamlining door by eliminating visibility of hinges; gives full details of construction use.

HEATING & AIR CONDITIONING

• (381) Allison & McRae: Information on radiant heating; firm engineers, installs systems in Los Angeles area; one of best sources of practical information, installation service.

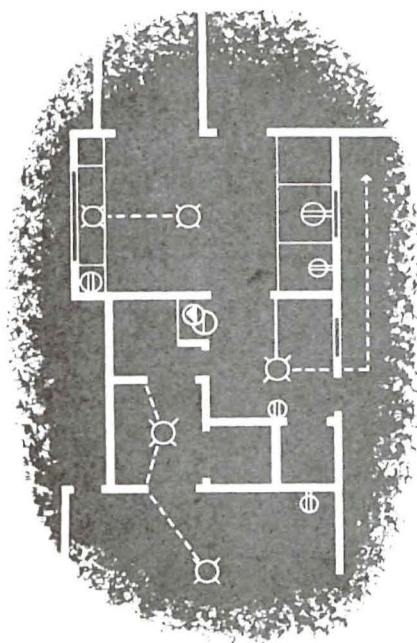
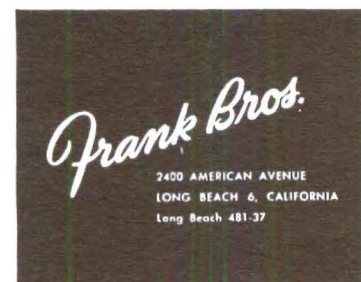
• (77) American Radiator & Standard Sanitary Corporation: Brochure new baseboard radiant heating panel; 8" high, replaces baseboard, can be painted; worth investigation.

(390) A. M. Byers Company: Practical, factual booklet covering study of 1,000 radiant heating jobs in last ten years; gives engineering preference methods, materials mostly used; geographic statistics.



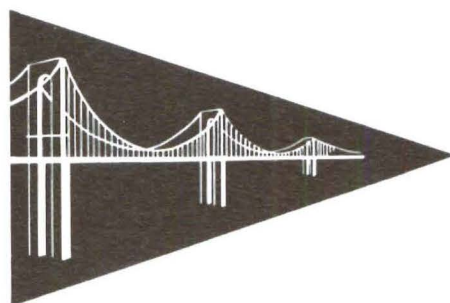
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a bridge for the years

ADEQUATE WIRING



There is a bright future ahead for the home which is planned beyond the present! For its owner, adequate wiring assures comfort and convenience through the years. Its real estate value will remain high, too, because of the plus feature within the walls. Facilities for electrical improvements make it easy to keep in step with progress, without resorting to major alterations.

Edison's Better Homes Department is at the service of home planners in Edison territory. Advice and assistance with the planning of adequate wiring is available to architects and contractors without cost or obligation.

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CONTEMPORARY LIGHTING

kurt versen co.
ENGLEWOOD, N. J.

WRITE FOR LITERATURE

(414) Chase Brass & Copper Company: Full color brochure on brass and copper in residential planning, emphasizing copper tubing for radiant heating; also covers hardware, screen, roofing products.

(257) Day & Night Manufacturing Company: Concise folder Panelray radiant infra-red vented gas wall heater; well designed, single or dual units; with or without thermostatic controls; 10,000 to 40,000 BTU; 59 $\frac{3}{8}$ " high x 13-3/16" to 17-11/16"; specifications, charts; merits appraisal.

• (84) Hammel Radiator Engineering Company: Folder Comfortaire winter air conditioner, summer ventilator; all technical information; centrifugal blower, motor mounted spring suspension and rubber; four sizes, 60,000 to 120,000 BTU.

• (258) Hammel Radiator & Engineering Company: Information new Karol Air Even Pull vent cap; make it possible to set vent pipes almost flush with roof and still maintain even flow.

• (329) Lennox Furnace Company: Brochure Lennox Aire-Flo gas residential furnace; provides warmed, filtered, humidified air; completely quiet; cabinets remarkably well designed.

• (260) Leslie Welding Company: Folder new series ventilated louvers for attic wall installations; flanged, self-framing, no wood frame or trim required; detachable screen in rear; five sizes, galvanized iron.

• (415) Minneapolis-Honeywell Regulator Company: Booklet, folders new automatic electric clock thermostat to regulate heat output of any kind of controlled heating; automatically turns heat down at night, up in morning; well designed, highly efficient.

(87) Naco Manufacturing Company: Brochure, folders Pacific Thermolators, vented console heaters; good design, available immediately; also information Pacific floor, dual register furnaces, suspended units, duct furnaces.

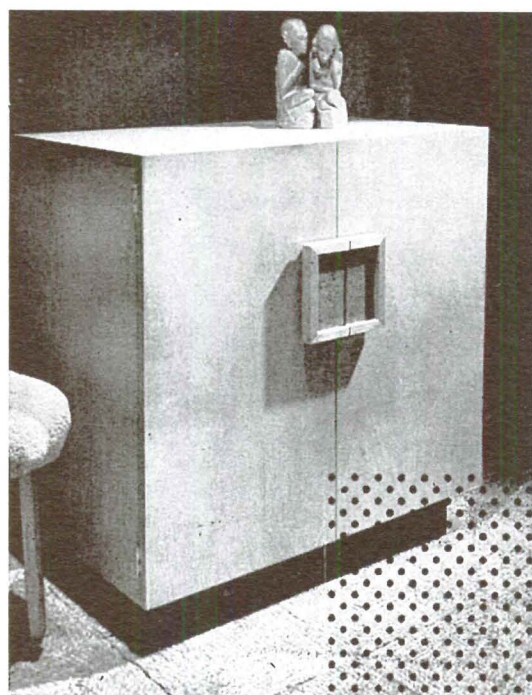
(224) Naco Manufacturing Company: Folder new Superior pipeless floor furnace, fully vented; no basement, ducts, pipes; manual control, automatic pilot; capacities, dimensions.

• (330) Penn Electric Switch Company: One of best manuals showing wiring diagrams for heating systems; loaded with technical data, diagrams for all types of systems; this is "must" for all files.

(446) Payne Furnace Company: Folder new Cooler Air evaporative cooling unit for residential and commercial cooling; 14 major innovations and features; Fiberglass evaporative filter; true air delivery from 2,300 to 8,000 CFM claimed.

• (373) Pryne Company, Inc.: Authentic brochure residential ventilating featuring Blo-Fan electric ceiling ventilator; removes cooking odors, steam; full technical data.

• (331) Revere Copper & Brass: Spectacularly good non-technical discussion



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20TH CENTURY
DESIGN

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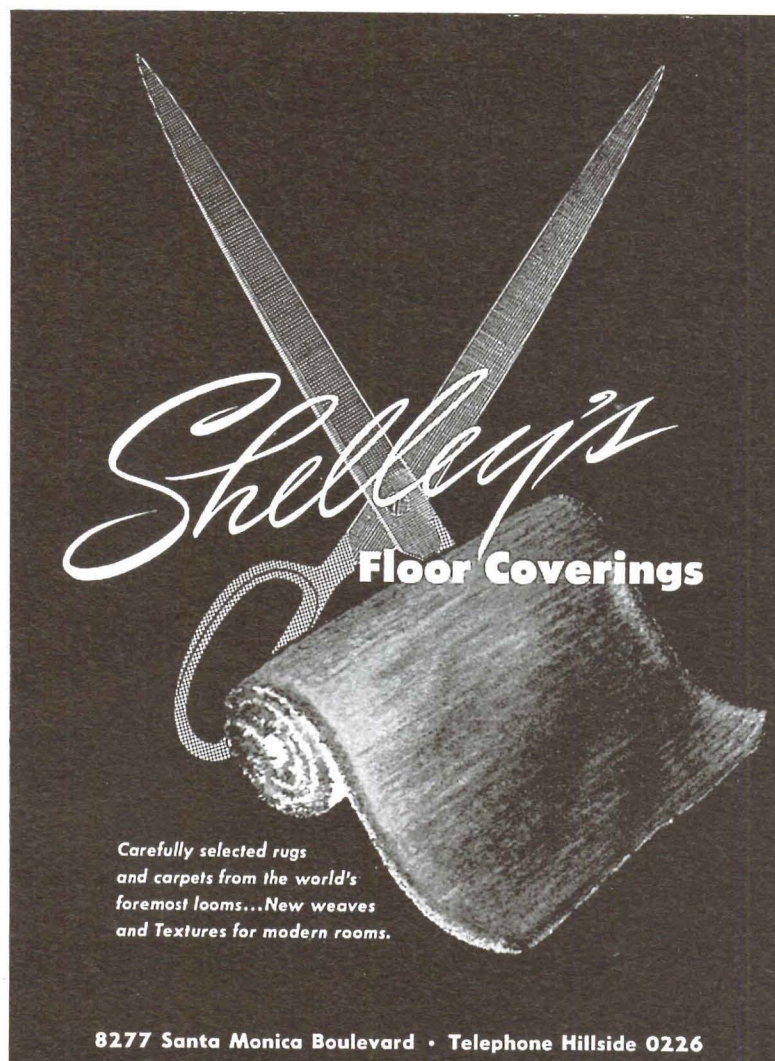
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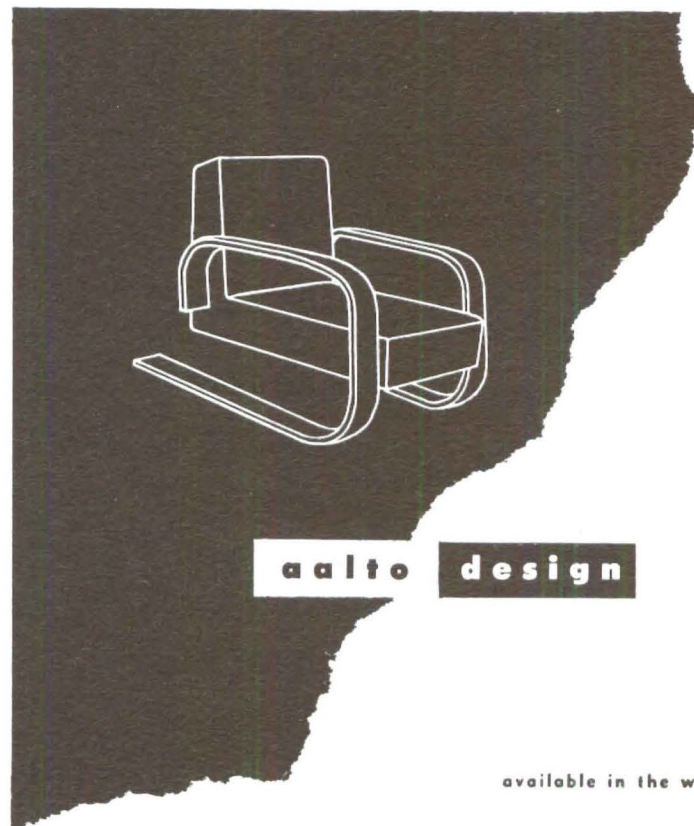
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(Continued on Page 42)

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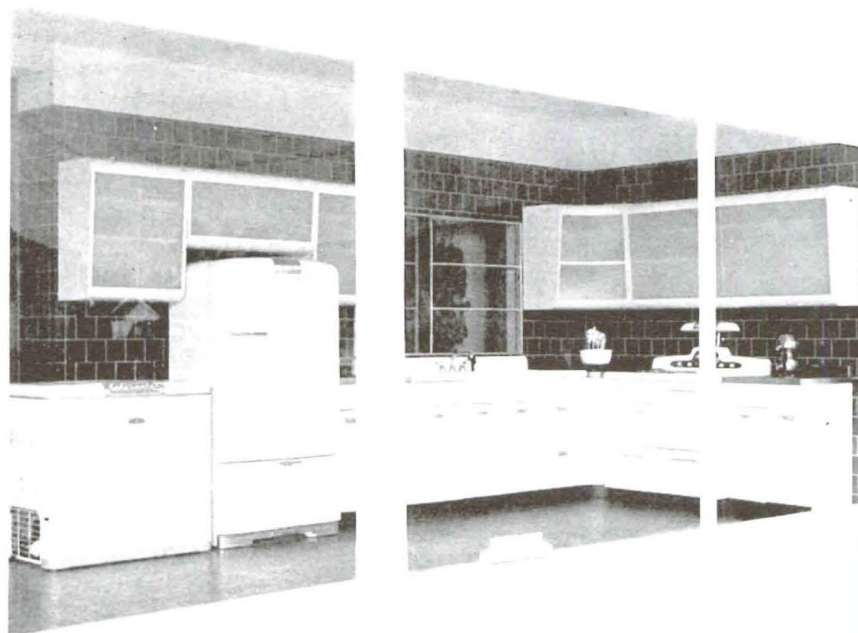
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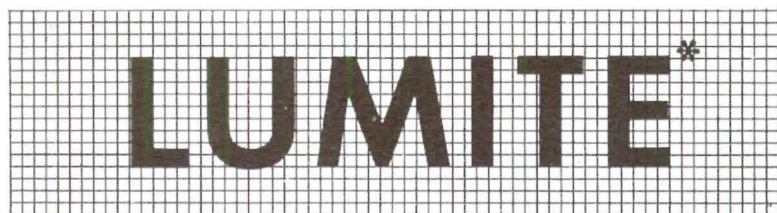
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ART

GRACE CLEMENTS

(This is the first in a series of impressions on art seen in Chicago, Washington, D.C., New York and Boston.)

The "big news" on arriving in Chicago early in December was the exhibition of Abstract and Surrealist American Art at the Art Institute. From the tenor of the news clippings photostatically enlarged and on display at the entrance to the galleries, it was evident that the Chicago press had a characteristically low opinion of this manifestation of culture in their city. There was the usual sport at the expense of the prize-winners; the sampling of lay opinion; the same old scream: "But is this art!"

Without doubt the public would be better off without "guidance" from the press.

As for those responsible for bringing together this grouping of abstract and surrealist tendencies in the United States, the catalogue prepared for the occasion reflects the feeling of a job well done. Not without a measure of civic and institutional pride it is suggested that, like in its presentation of the famous Armory Show of 1913, this is another "first" for the Chicago Art Institute. It may well be, but that is not too important. For some time places like the Museum of Modern Art have been making available work of a similar nature. But presumably it is unique for a museum not dedicated to the modern movement to come forth with a show exclusively devoted to these two advanced forms of contemporary art. However, to keep itself on a middle-of-the-road policy, the Institute promises other "theme" shows, covering "Traditionalism, Realism, and Expressionism."

Actually, in some measure, each of these is already represented in the present exhibition. But then, it must be admitted, we are in dire need of a new vocabulary to deal with the complex problems which have arisen in contemporary art. What is more, we are in urgent need of a new set of values with which to see art, let alone understand it. One of the best clues to the root of the problem came to me from an eleven-year-old nephew who, with his school class, had been taken on tour of the Abstract and Surrealist exhibit. What he had learned, not from the efforts of his grade teacher, but from an "official museum guide," or docent, seemed nothing short of grim. This young man, quite normal in his mental capacities, was eager to launch into his newest discovery. This he maneuvered, after disposing of an expected "hello," by declaring that if I took some of my paintings to the Art Institute they would "buy them for \$500.00 maybe!"

Curious as to the source of this bit of misinformation, I countered with the question: "How do you know?"

"Well," his answer came, full of bright-eyed confidence. "they have the same kind of crumby stuff like you make. You know—lines and colors all over the place. Maybe they won't pay \$500.00. Some are only about a hundred, I think. But a pal of mine and I are going to make some and take them down there. We want to get some money. It'll be easy. Anybody can do it. Just splash on a lot of colors and some lines going around, crumby-like. You know!"

Trying to overlook this novel use of "crumby," recognizing that it was not meant to be nearly as derogatory as it sounded to my ears, I said, "I'm afraid you've been somewhat misinformed. The Institute may have these paintings for sale, but they do not buy them. And besides, to make art isn't as easy as you think."

This, of course, didn't convince him in the least. I tried another tack:

"What else did you find out while you were at the Art Institute?" He began a fumbling reply. "Well, she—the guide I mean—used a lot of words that all ended in the same thing. But I can't remember what it was."

"Was it 'istic'?" I asked, by this time prepared for the worst. And indeed I had given him the right association.

"It was 'ism,'" he cried out, pleased to have recalled it—"ISM"! Everything ended with 'ism,' like impressionism, cubism, expressionism, and stuff like that."

Further questioning was of no avail. What did this *ism* or that *ism* represent? He did not know. It was just some kind of

"crumby" word which described all that "crumby" work. No adult can really translate a boy's use of the word "crumby." The best that I could do, reading between the lines and trying to estimate his attitude toward abstract and surrealist art, was to conclude that he really didn't dislike it. But then neither did he seem to have the slightest idea of what it was about. It was "crumby" because it was so different from all that he had been taught was art—and it is feared that the "all" had never gone beyond storybook stature. In other words—*illustration*.

On my second visit to the Abstract & Surrealist exhibit a gallery talk was beginning, and I paused to listen in. I came away with the same conviction I had previously formed about newspaper "criticism." Gallery talks should be abandoned. Much better to let the visitor look and wonder for himself than to be given a distorted version of what he is trying to see. Art is something else than an accounting of how a particular phase unfolded itself historically. And certainly few middlemen are capable of translating an artist's work.

As for the exhibit itself it suffered in the same way that all such shows suffer. It was too large for comfort; too large for adequate viewing; and yet it failed to be as comprehensive as it should have been. True, the catalogue is full of explanations and apologies. Surely good work was missed, it acknowledges. Human fallability most certainly must enter in. And yet how, for instance, was it possible to have omitted a Peter Krasnow from among the Californians (who number 33 out of the total 252)? When the public is given an opportunity to see the best of what is being done in this country other scouting methods than those used at present will have to come into play. Local museums and galleries are certainly no reliable source, and neither are the "prominent" artists of a given vicinity. Nevertheless, in all fairness, the Art Institute did a much better than average job of representing American abstract and surrealist artists, including an excellent proportion of younger unknowns.

It would have been more accurate, perhaps, to have called the Chicago show Abstract, Surrealist and Expressionist art in America. What has come to be termed abstract or surrealist is more often than not a variation of expressionism—*self-expressionism*—since it generally does not have the philosophic objectivity of true abstraction, or the anonymity of profound subjectivism which, in theory at least, surrealism contains.

Doubtless the press, the public, and not a few members of the museum staff would be surprised to know that some of the Chicago Art Institute's finest examples of abstract and surrealist art are to be found in the deserted galleries of French and Flemish primitives, or in the collection of early Chinese ritual bronzes. In such exhibits as these there is an important ingredient which a good many of the moderns have somehow forgotten to include in their work—an ingredient that has nothing to do with *isms*, but cuts right down to the core of what art's all about. And still, if one looks carefully enough, there *is* this core to be found among the abstractionists, for they are trying to communicate some of the same immutables, the same eternal of reality. If one must note that both the medieval craftsmen and the ancient Chinese masters achieved these things more soberly and more impellingly, it must also be remembered that the true abstractionist today is still fighting the anti-materialist battle.

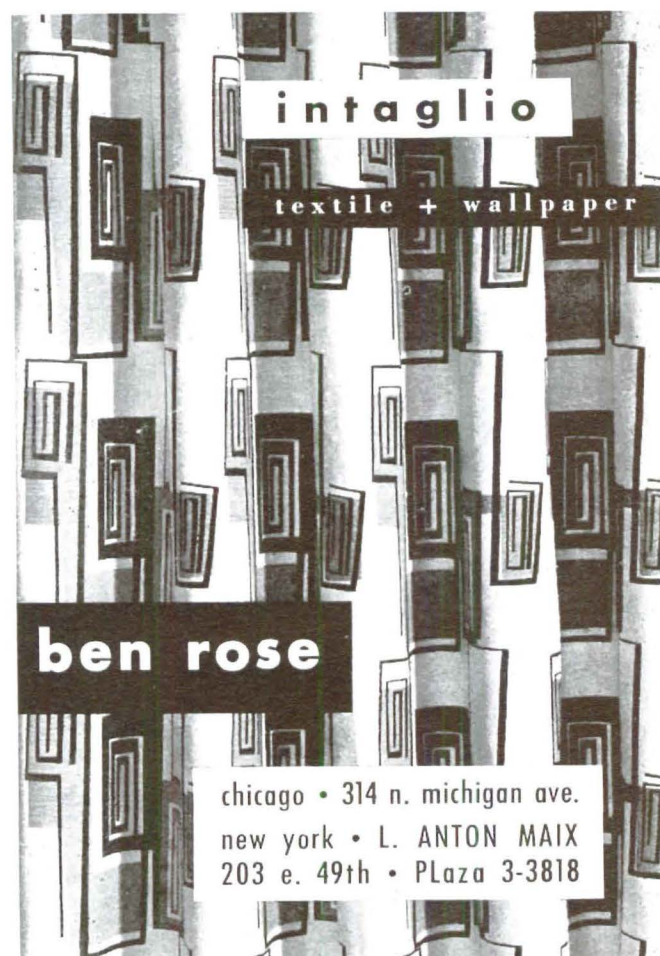
BOOKS

JOHN A. WRIGHT

ART AND THE SOCIAL ORDER, by D. W. Gotshalk. University of Chicago Press.

Art and the Social Order by D. W. Gotshalk, professor of Philosophy at the University of Illinois, might be termed (1) as synthesis of art and its appreciation, (2) a theory of art, (3) a discussion of the necessary changes required of art and artists and society to fit an international world order which, Dr. Gotshalk points out, we are gradually approaching.

At this particular time such a subject is appropriate. The world is suffering from nationalism and regionalism; and, in the light of recent scientific developments, a "one world" idea is paramount for survival. But it is the direction toward that goal the author has



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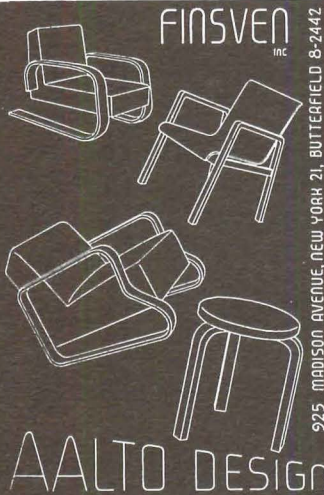
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failed to make convincing. We will not get any closer to a "one world" when the philosophic plan, to be workable, must have a "perfect society" and a "great art." Such a plan is still in the laboratory stage.

Art and the Social Order is a carefully constructed book, beginning with the rhetorical question, "What is Art?" Such a question has not gone begging in history. To mention a few, there have been Plato, Aristotle, Longinus, Lucretius, Horace, Boethius, Montaigne, Boileau, Lessing, Schlegel, Saint-Beuve, and Brunetiere. What material Dr. Gotshalk uses of his predecessors and his contemporaries, and what he bypasses, allows him ample room to project his theory of "relationalism" in art, and to enlarge upon the necessary changes required to perfect internationalism. In the final analysis, his theory re-accentuates the established principles of aesthetics, and, along the way, he points out the wrong evaluation placed upon those principles by a host of accredited art critics. He has broken down the field of the Arts systematically, and re-groups them into more cognitive forms in order that art will function more properly in a "one world" . . . providing there are the worthy termini for artists and society.

The book is not without its chiaroscuro and pedantry. In establishing his differences with other aestheticians, one is hard pressed to feel they are as wide as Dr. Gotshalk makes them. Much of it is more a quarrel with terminology than with ideas. Of Croce he says, "The peculiar subjectivism of the Crocean theory . . . that fine art is properly a transaction solely within the mind of the artist and is effected without collaboration from the resources of the physical world . . . seem largely false." To continue the argument of Croce, he says, "Thus the immediate aim of fine art is to feed intrinsic perception, but its actual consequence is to influence the capacities and resources of a person which are determinants of social behavior . . . fine art and social life are not two sealed and separated moments of the spirit, as the isolationist (Croce) doctrine implies, but internally, properly, and profoundly related."

With carefully sorted material there is nothing that aberrates the arguments that the artist and his art must play a larger role in our daily life. He concludes with this summary, "A transformed functionalism would therefore develop a theory of fine art along this dual line. It would recognize the relation of art to the multiple non-aesthetic needs and would emphasize the relation in art to the aesthetic needs."

The question of the artist's obligation to society and society's obligation to the artist, thereby making art serve functional purposes cannot be settled quite so easily as Dr. Gotshalk seems to think. To say that the arts up to now have not been "world" art but regional and national, and he is speaking of the great artists such as Michelangelo, da Vinci, el Greco, Shakespeare, Dante, Beethoven, Mozart, is philosophic periphery.

Dr. Gotshalk, in pursuing his theory of internationalism has overlooked the individual as being a highly complex organism, who becomes all the more complex when genius has been added to his makeup. The influences: social, environmental, mental, physical, that go into his work vary and differ so widely with each individual artist, that it is impossible to make a rule or law that would

continued on page 47

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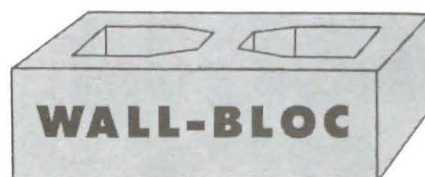
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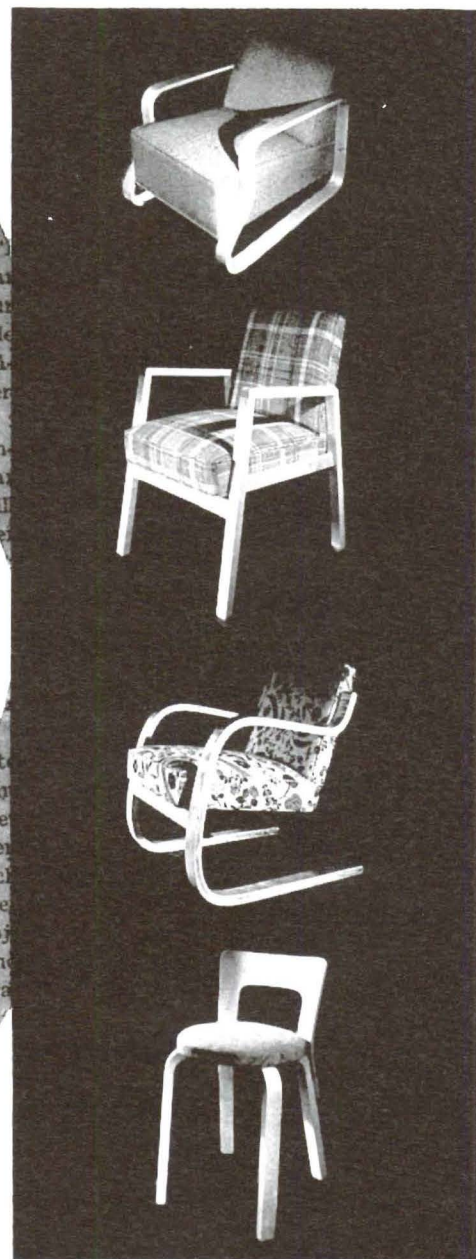
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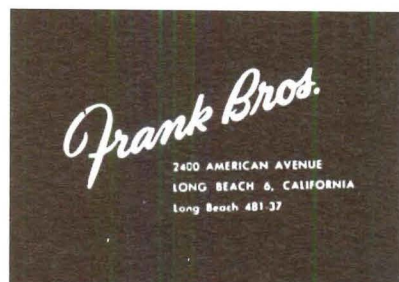
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While sitting neatly and uneasily upon the sharp horns of a dilemma, we can all take some comfort and reassurance from at least the major part of a report from the President's Committee on Civil Rights. We can, for instance, in the name of a clear conscience, keep those rights very much in mind when we toy with dangerous, however necessary, devices like loyalty tests.

Now that we're all grown up it is, of course, ridiculous to be naïve about the good intentions of everyone, everywhere in the world. On the other hand, we assume the greatest of all obligations when we assume the democratic principle, and we must accept vulnerability if we are to achieve the greatest freedom. But it is here that the horn of the dilemma becomes extremely and uncomfortably incisive. It is right here that we must discover methods by which we can protect the fact of freedom without in any way violating it. While the necessity for protection is only partially of our own making, it is immensely important that the rules of the game not only be known to our opponents, but that they also be very, very clear to us. We, by example, must be so obviously prepared to abide by them that there can be no question of our intentions. Once off the horns of the dilemma, we must be very careful not to fall between two stools.

The need and willingness to criticize oneself is probably the best evidence of the inner good health of any self-governing people. However, that kind of flagellation can sometimes be carried on so enthusiastically that it reaches a point where the objectives can no longer be seen for the sackcloth and ashes that fill the air. Instances of very apparent injustice do not necessarily add up to the conclusion that all is injustice. The rule has yet to be entirely proved by its exceptions and, in a larger sense, the point of view of democracy is still as true and creative as it ever was. That any people, in the midst of international tension and under the bitterest attack, can pause for a careful re-examination of the rightness of its own defense, is one of the qualities of greatness. Surely it is a quality not to be derided, to be belittled or to be debased by cynical sniping which vociferously demands the protection of democracy in order to destroy it. Right now it might be a very good idea to suggest the best way to prove our pudding is to ask a few of our loudest opponents to eat a generous sample of it.

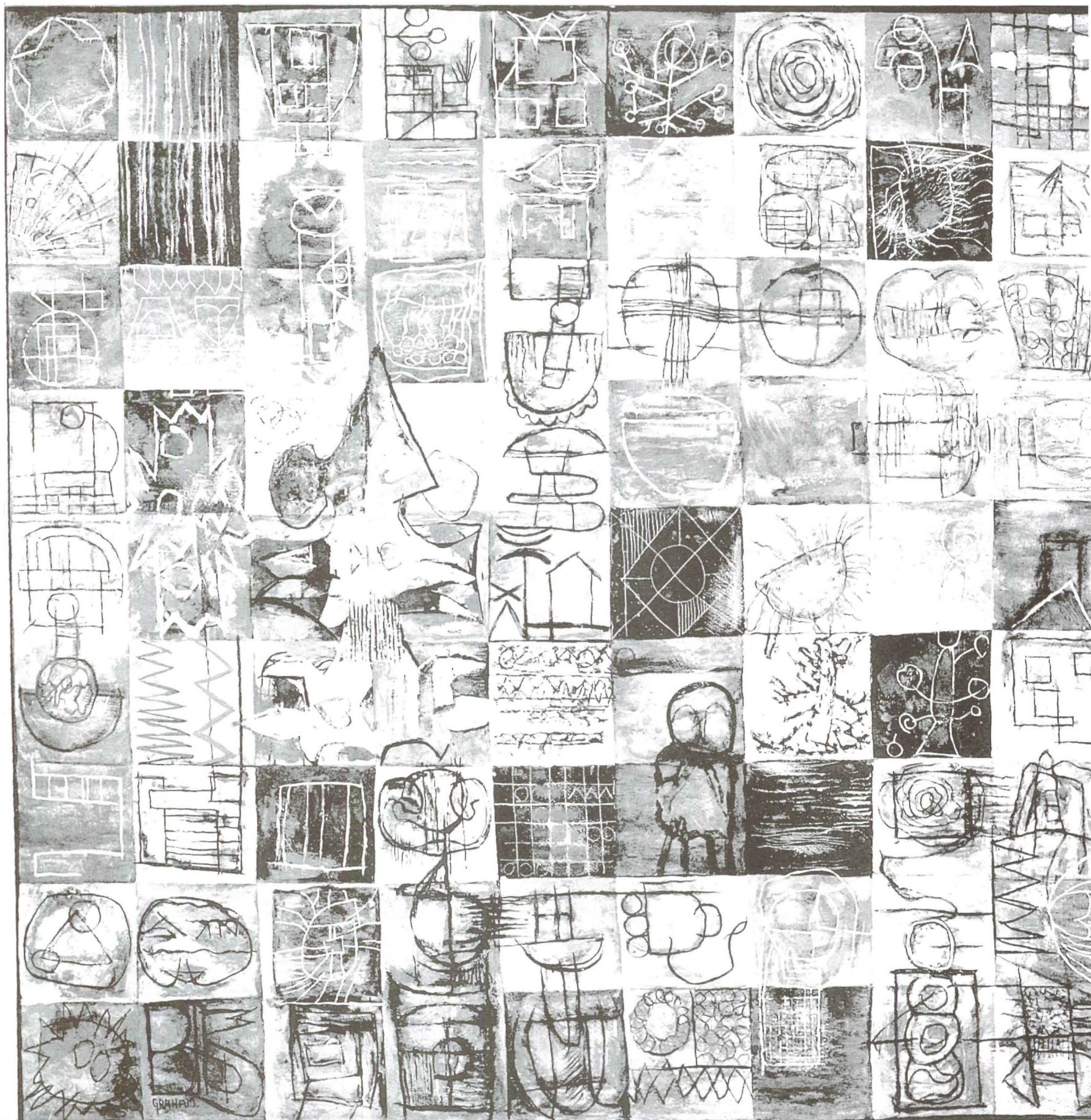
It is generally agreed that a free press is one of the strongest and most fundamental principles of a free government. An extension of the dissemination of political and social knowledge could conceivably be one of the means by which we could achieve a free world. The structure for such an activity is already in existence. The means have been set up within the United Nations under The United Nations Educational Scientific and Cultural Organization, known as UNESCO, through which an unbiased distribution of objective international news could be brought to the people of the entire world.

Better and more acceptable at this point than an international police force, such a step toward that world understanding of which we all so glibly speak could be accomplished under a United Nations commission. Such a commission could make available, wherever there are ears to listen, and without favor or fear or bias, news of the major trends of the international political scene. The most important part of all this, of course, would have to be the established right of such a commission to be heard freely and without prejudice or limitation in all countries. This must be a freedom to set up untouchable islands in all nations from which such broadcasts could originate, entirely outside of any purely national control. Before the howls and shrieks drown us out, the material would, of course, be a matter of common agreement at the point of origin which, in this case, would be the United Nations itself.

In principle it would seem that any objection would more than likely come from an opposition having no real intention of declaring itself and with no compunction about violating the equivalent of the civil liberties of the world.

The objectivity of such a world program could be subject to the checks and rechecks with which we are currently attempting to guard our own civil liberties and within the limitations of our best conscience. That should be good enough for anyone. And, in case anyone does not think so, may we refer them to our own constant challenge to the enemies of our own freedom.

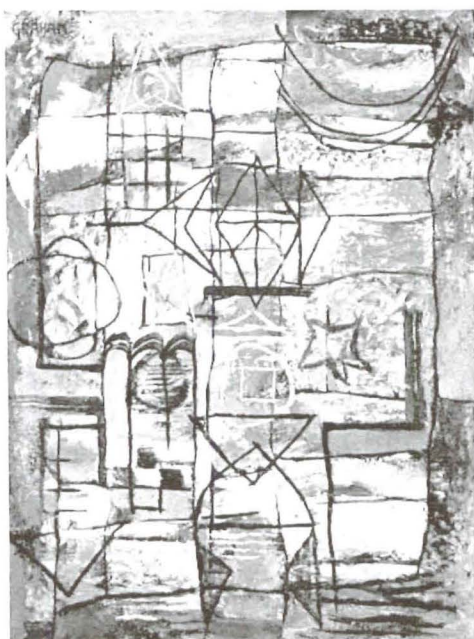
The report of the President's Committee on Civil Liberties has been published in a paper-bound edition. It is available for \$1.00, and it is about things like the right to safety and security of the person, the right to citizenship and its privileges, the right to freedom of conscience and its expression, the right to equality of opportunity. It is a brave and fair summation of our own struggle for democracy. It the story of our success, but it is also the story of our regrettable failures. At least it is the best available proof, honestly arrived at, of our good intentions, and, for our part, at this sour moment in the world, that is as good a hope as any.



“THE STORY OF MY LIFE”

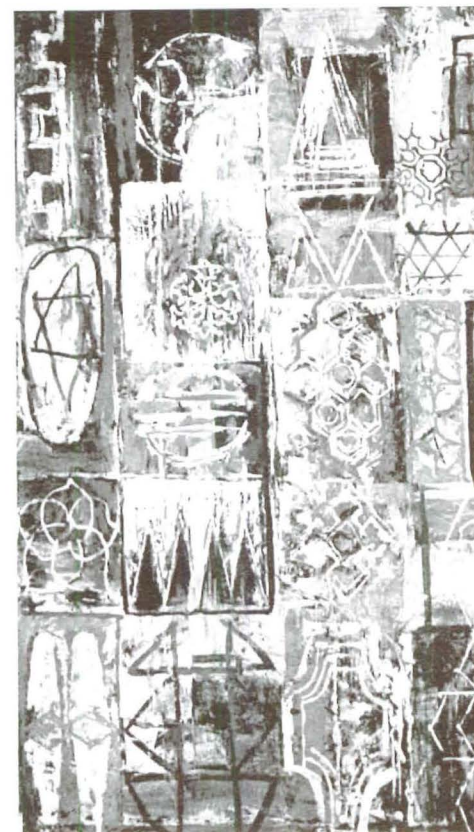
In my case the work seems simply and directly to reflect the man. A racial inclination to color and tactile richness, a structural respect born of terrestrial survival, a simian predisposition to the manipulatory mission. The work is an eclectic product of its time, a current unmutative expression of an Asiatic past, an obvious drive for personal stability through durable doing.

The work is at once expressionistic, surrealistic and abstract. Expressionism furnishes both the energy for creation and its reward—surrealism is the raw material for the end product—and the abstract supplies the physiopsychic synopsis that congeals the multiplicity, unifies and preserves. There is nothing of the non-objective with its cosmic connotation nor of the literary with its other-than-visual solution. Nor is there romanticism, mysticism or political consciousness—just visual orchestration of the contents of the man with instinctive respect for the physical nature of both the picture plane and the common gravitational platform of existence. In the kind and use of materials there is direct inheritance from the traditional past—no technical innovations or experiments. Intent is one of naive embellishment, never evangelism.

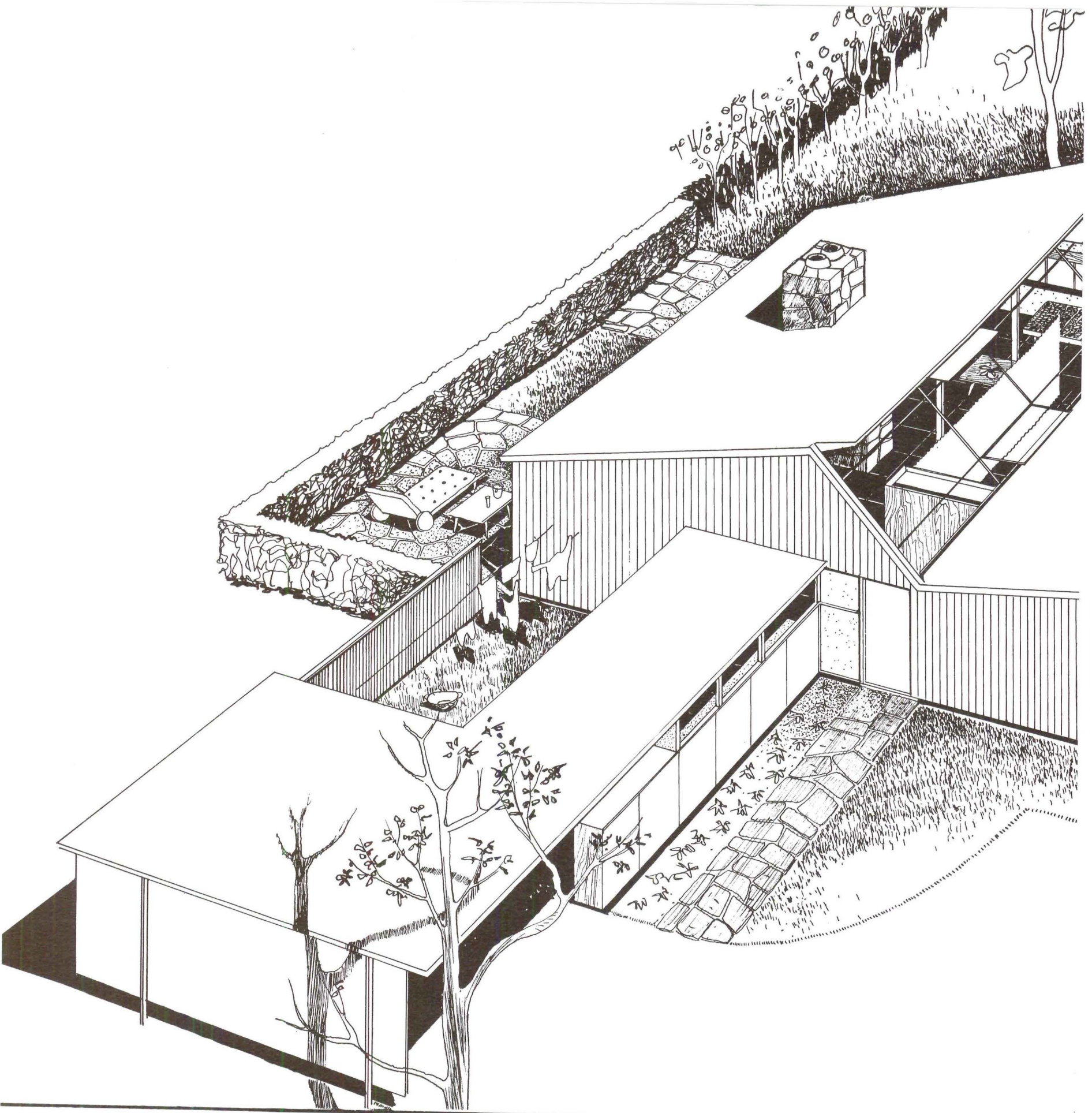


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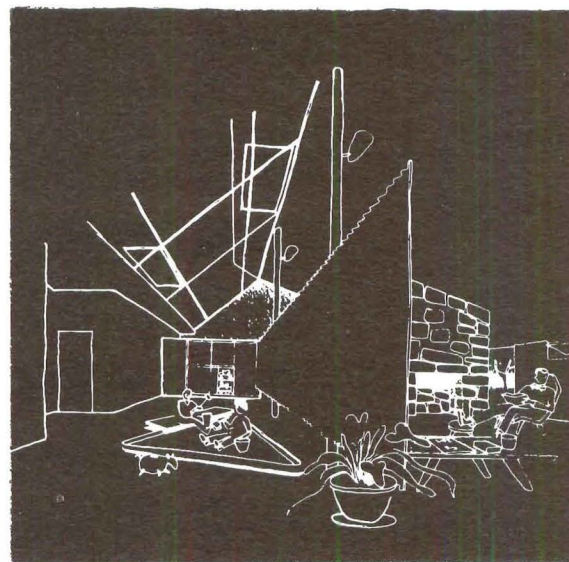
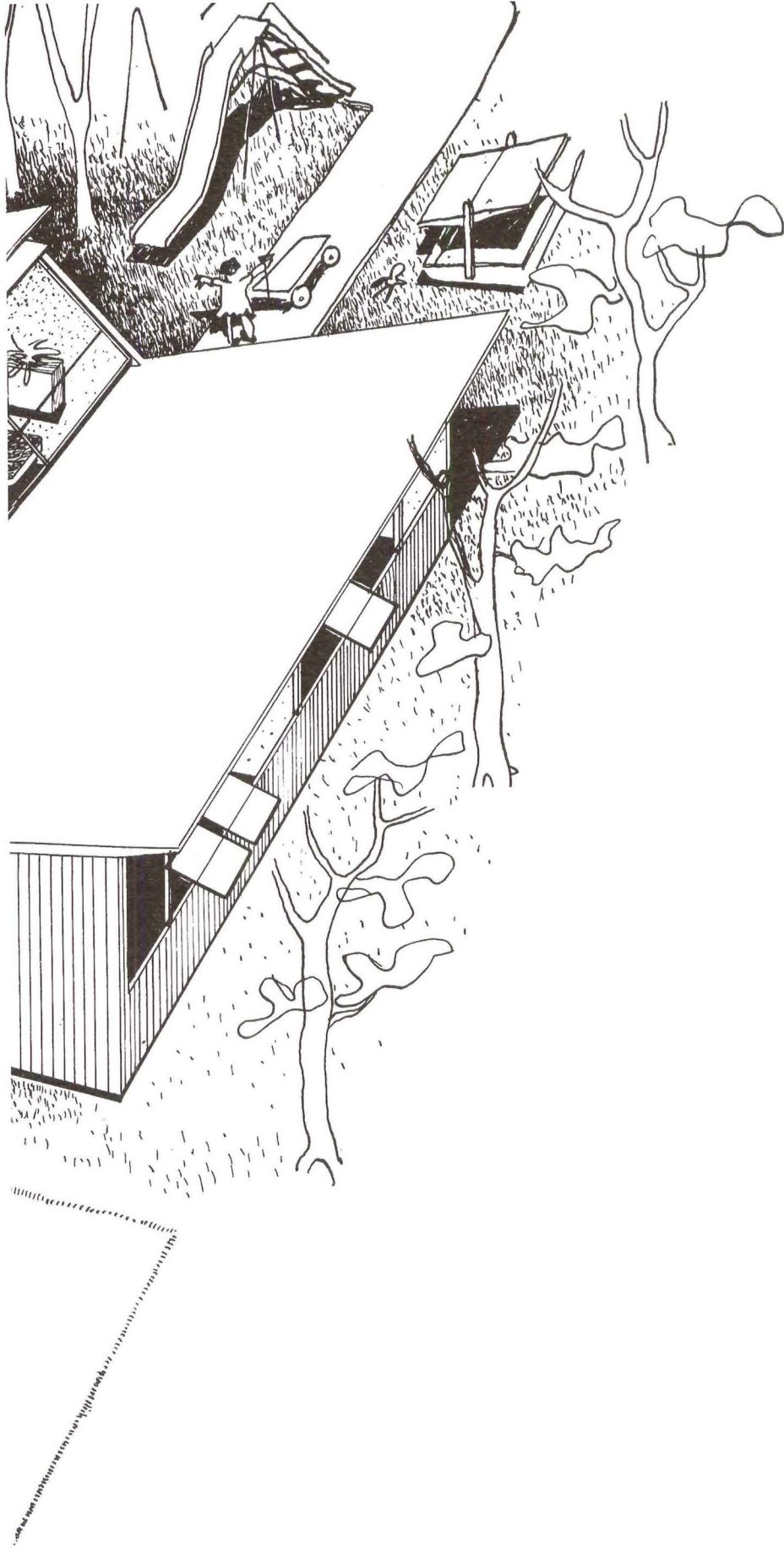
The motivation, both general and particular, is most casual—the process absorbing and intense. The general purpose is the avoidance of boredom and subsequent hardening of the senses. The particular motivation, the module of inception, will often be the nearest doodle that taps the reservoir of self. But once the quarry is sighted the organism's impulse to unity becomes the vehicle of the chase and visual excitation the fuel. Selection, subtraction, and addition become the clumsy tools of pursuit. Now, with the confidence of health and the freedom of our times, creation becomes wholly arbitrary. No rules or limitations, no ambitions or inhibitions, no thought of audience or communication—just the warm lure of personal titillation and the miniature salvation of the species.



photographs by Ray Ruppel
courtesy of Pat Wall Gallery



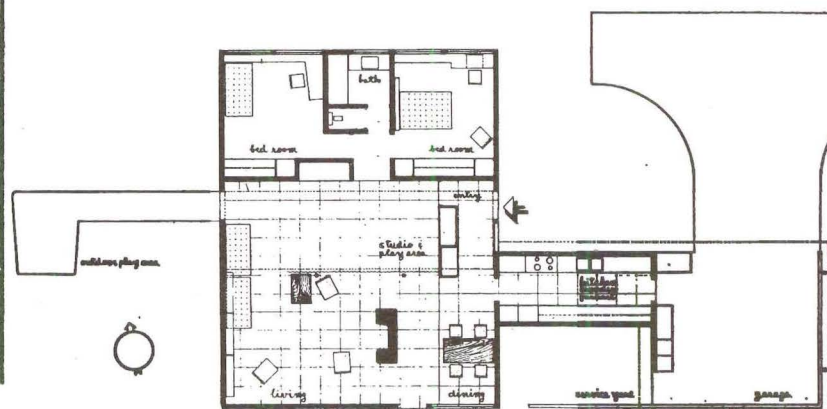
SOLUTION FOR A TYPICAL CITY LOT • HOUS

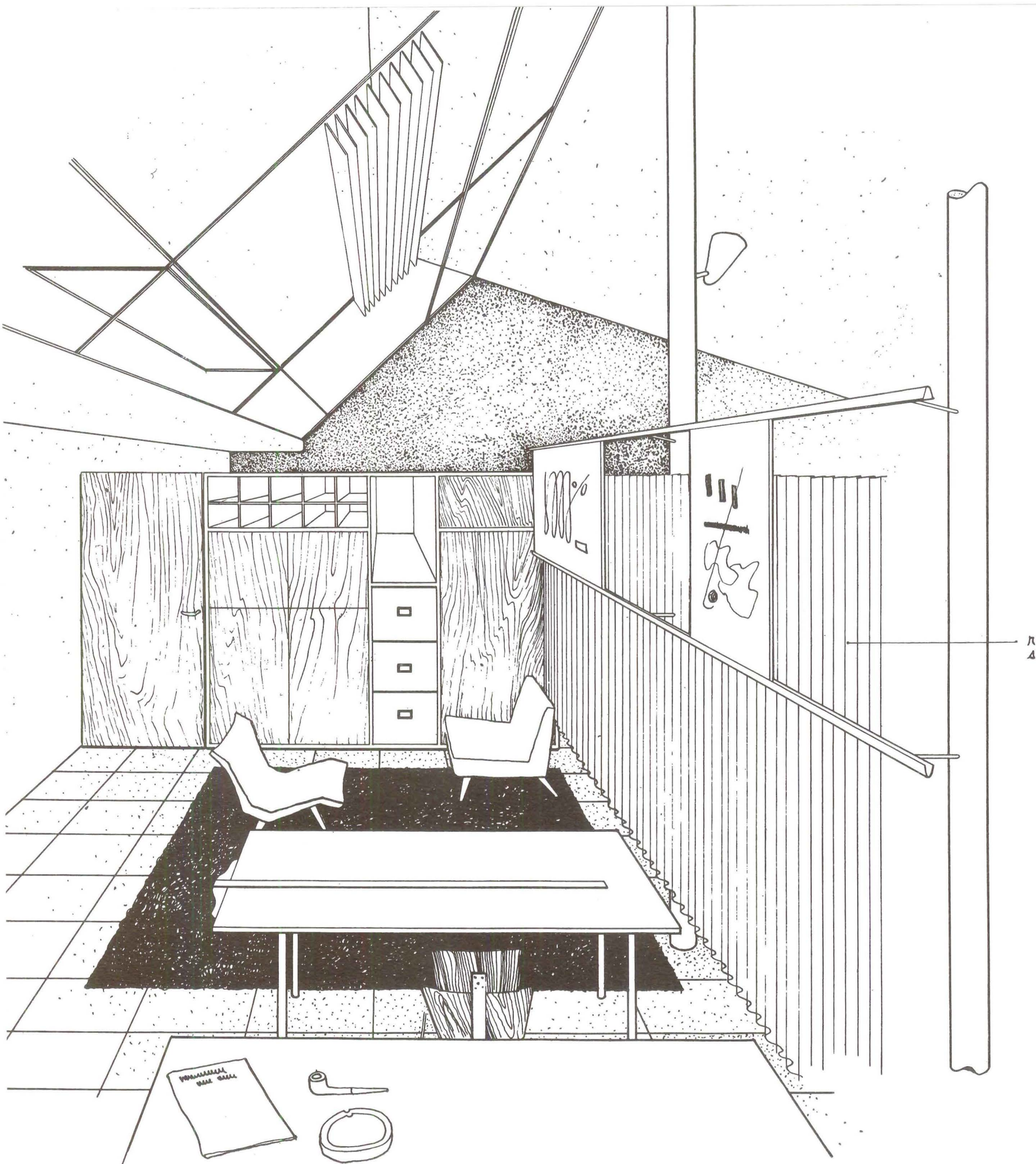


BY KAZUMI ADACHI

This house was designed for a typical city lot where seclusion is of prime importance. Therefore, a skylight type window was found to be a good solution to the problem. This kind of fenestration not only permits privacy, but it also affords a maximum of sunlight and fresh air.

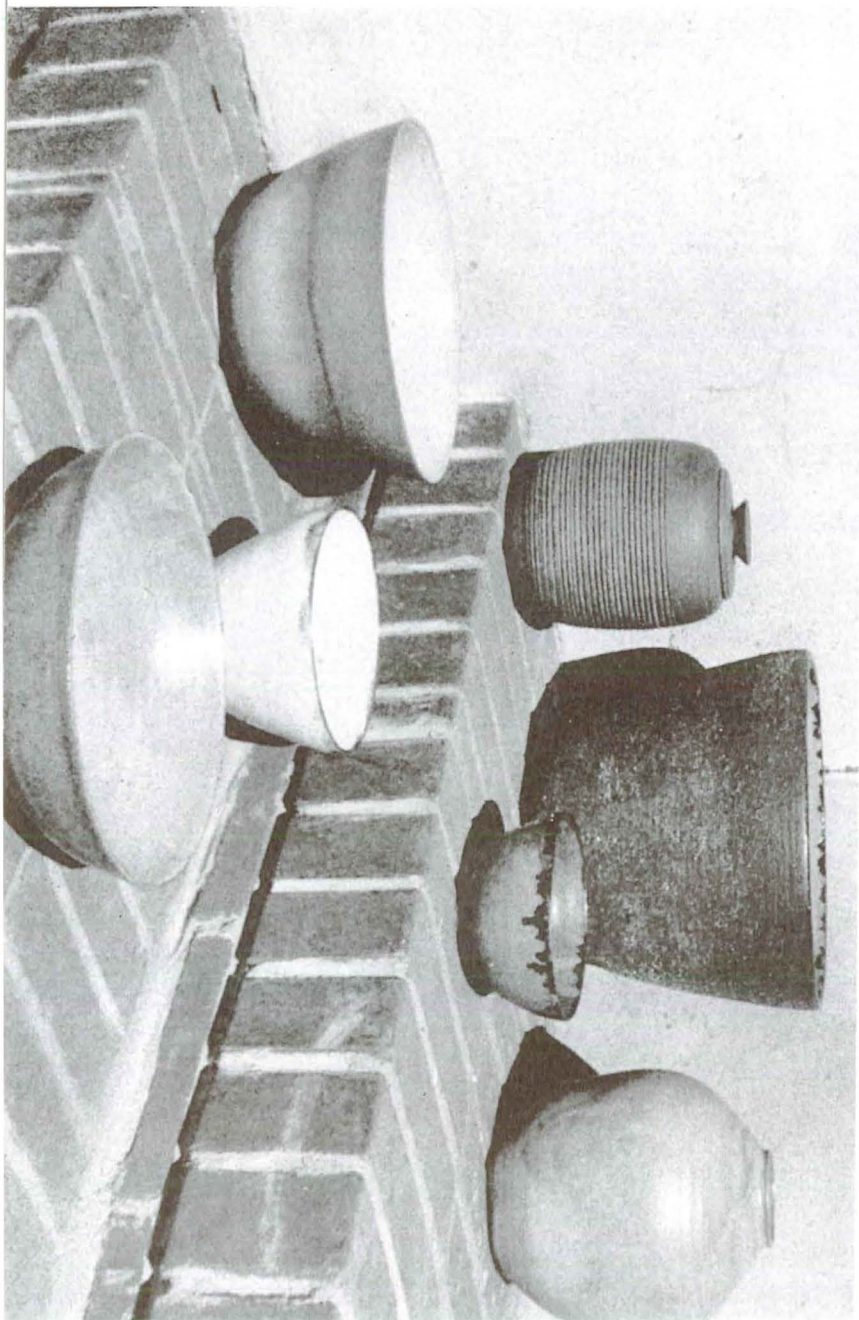
One large space, divided into two areas merely by a fireplace and a corrugated removable screen, is allotted to relaxing, dining, working and playing.



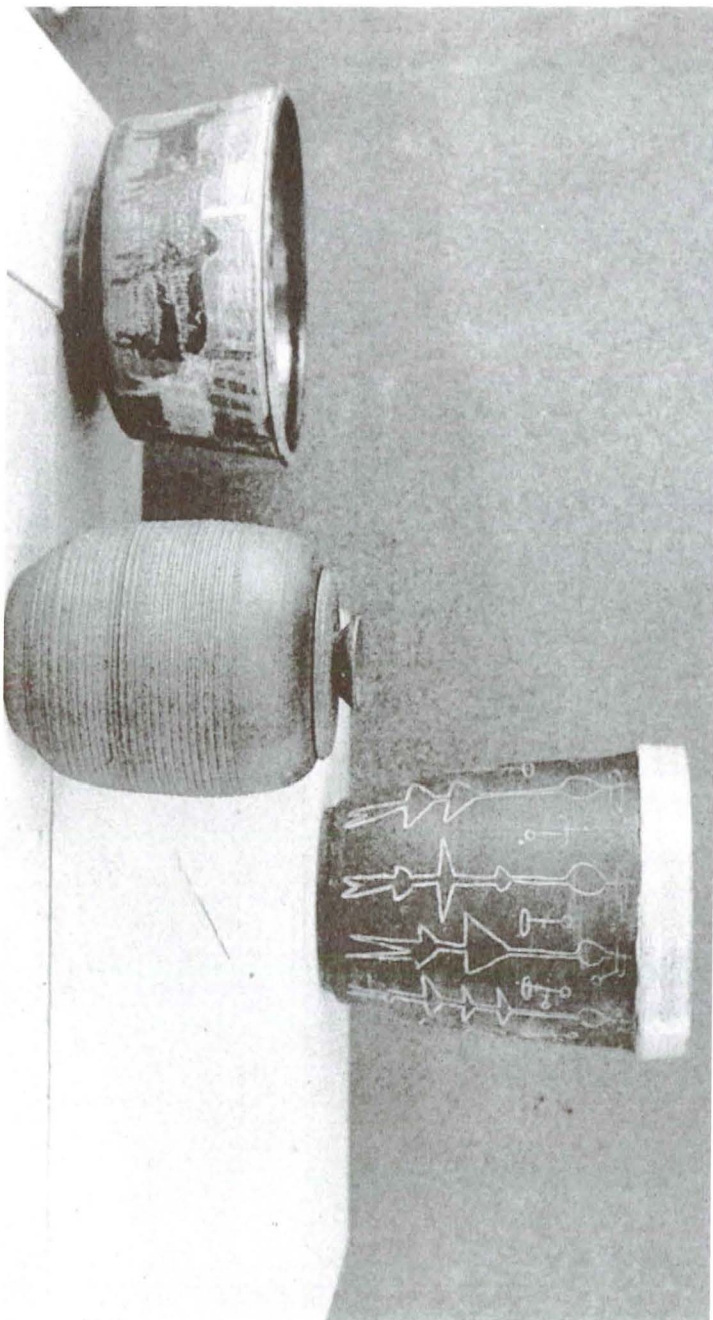


As the two interior sketches indicate, the studio or play area, flexible in use, is centrally located to allow privacy and benefit from sunlight. The kitchen is the mechanical core of the house. It is a room where equipment for cooking, washing and heating is centralized. This house turns inward upon itself and achieves an independence which can ignore the too usual intrusions of average city living. The outdoor areas can be used separately, so that no forced relationship exists between the house itself and the outdoor play and utility areas.

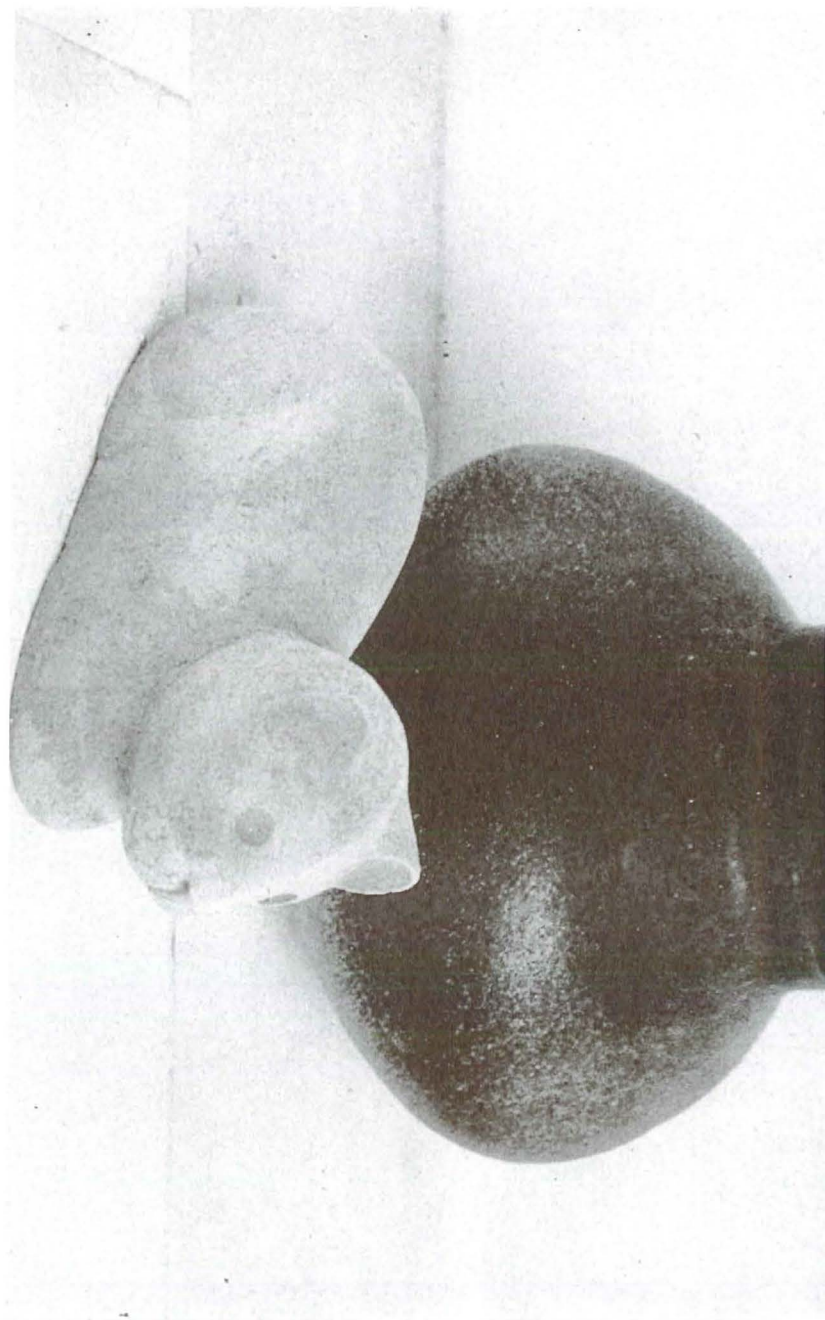
Covered jar by Edith Heath • textured vase by John Dowling, yellow bowl by Marian Murray • rutile yellow jar by Jade Snow Wong • gray-green stoneware bowl by LaVerne Mowry, white porcelain bowl by John Dowling • flat bowl by Rossi and Eileen Reynolds.

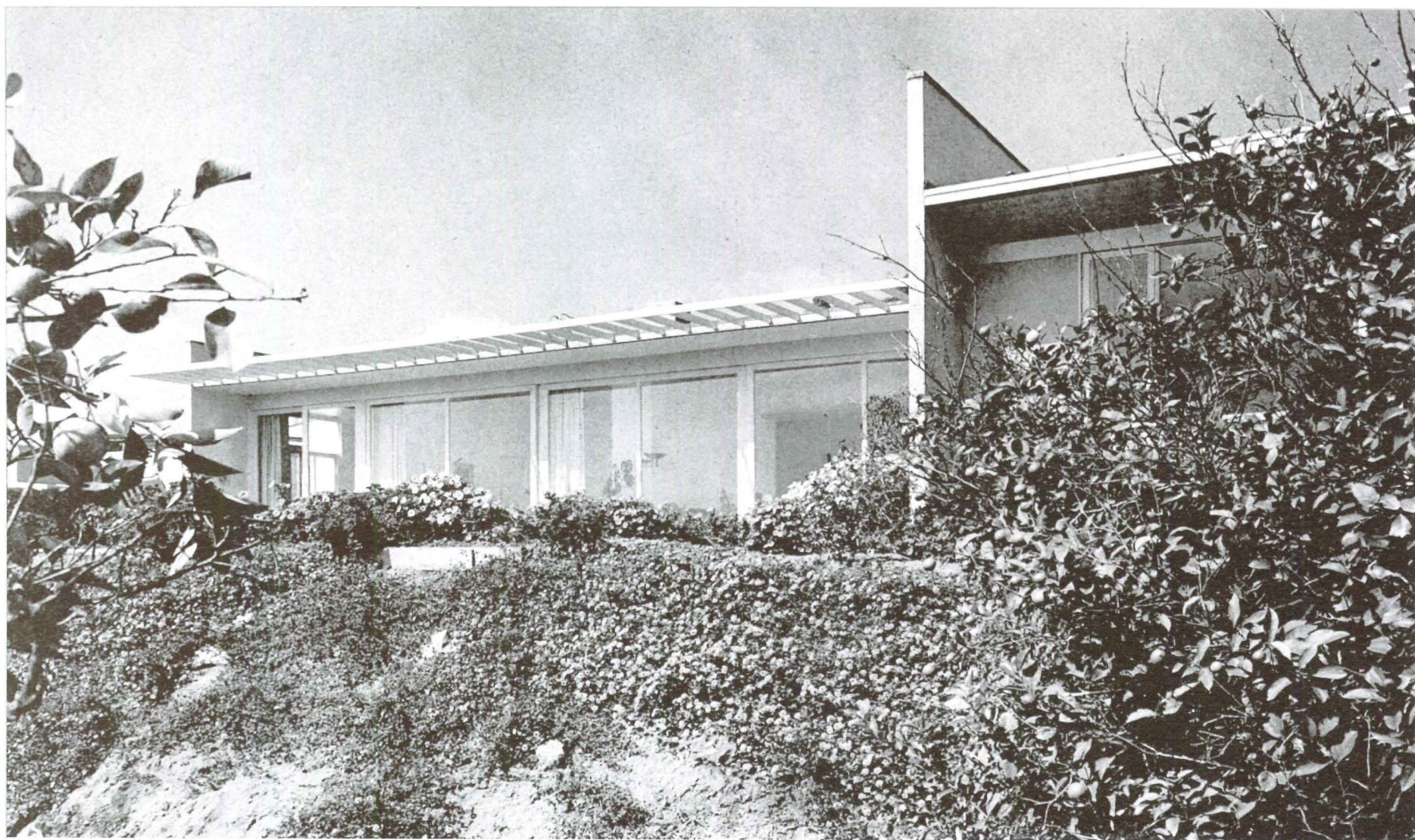


Bowl by Marguerite Wildenhain of Pond Farm. Unglazed brown jar by Edith Heath of San Francisco. Brown and white sgraffito decorated vase by Rex Mason of San Francisco.



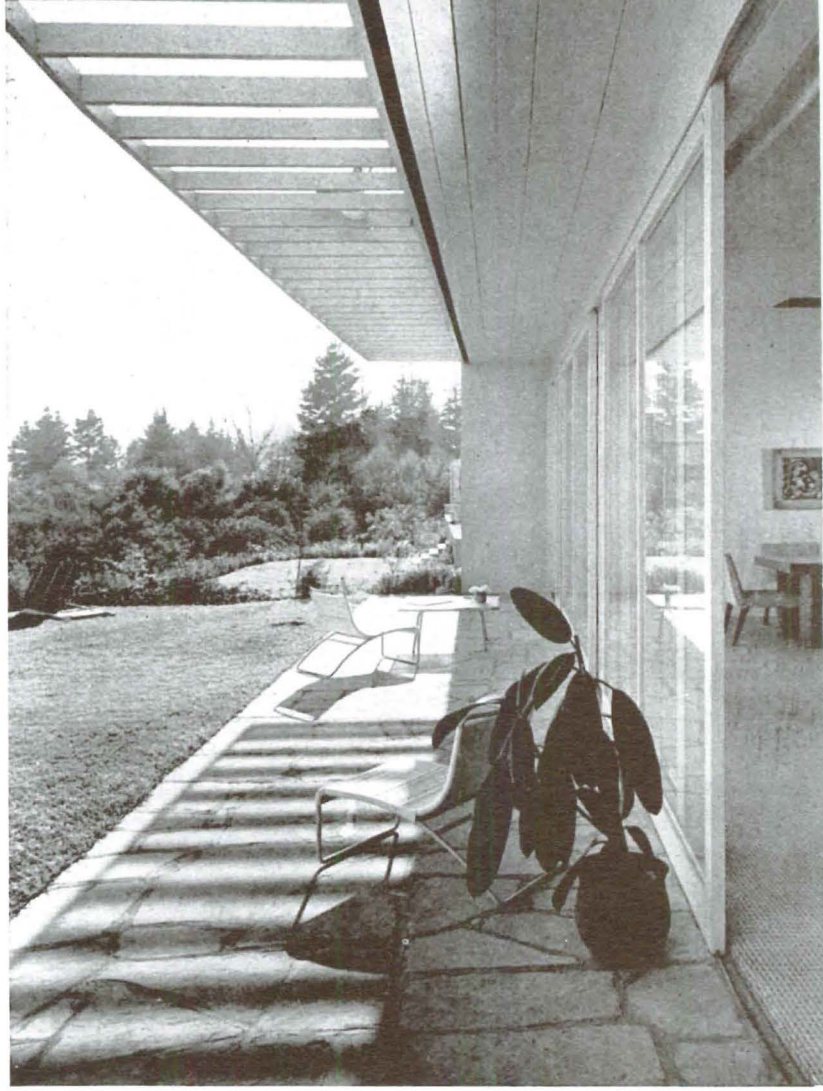
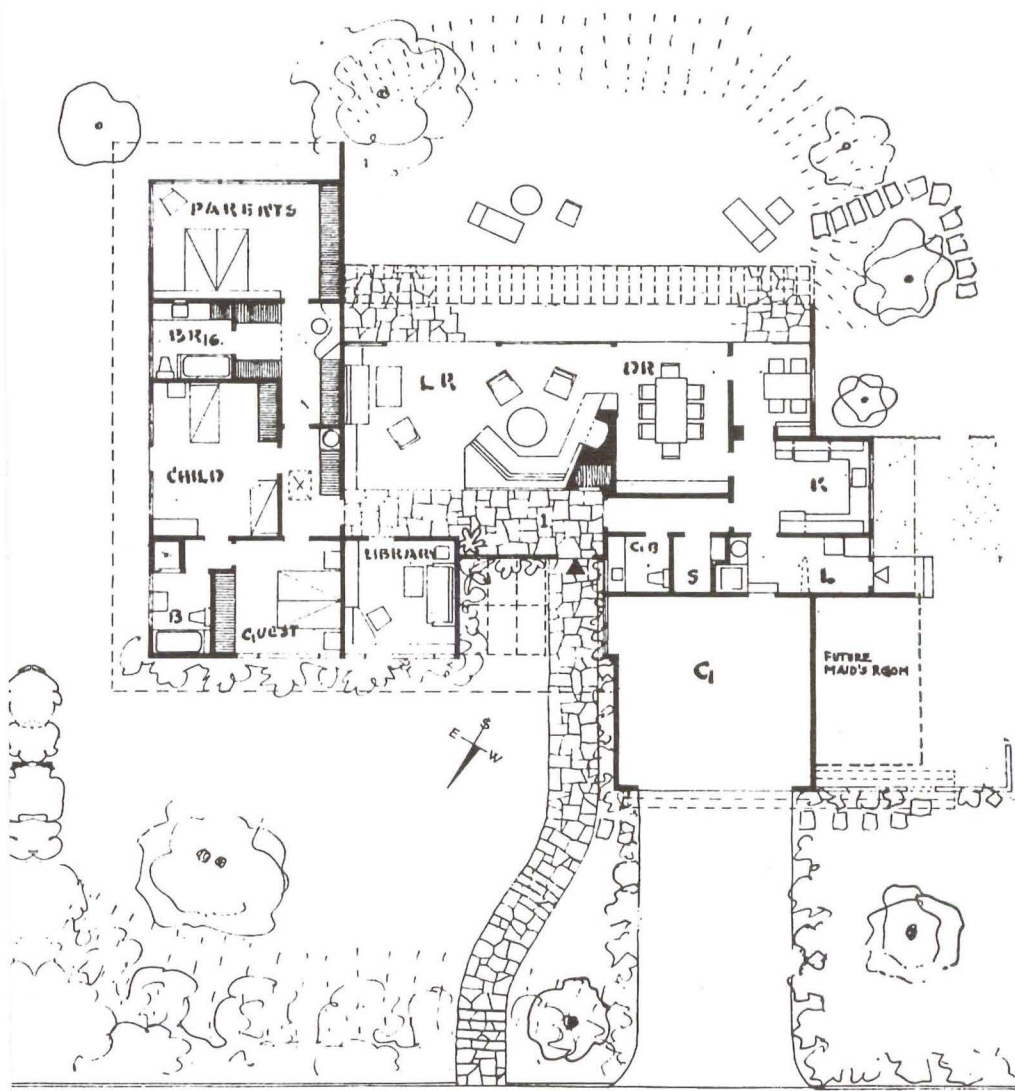
Terra cotta cat by Beniamino Bufano and shaded red iron oxide mat bowl by F. Carlton Ball.





CITY HOUSE





J. R. DAVIDSON, DESIGNER

The site on which this house is built is a lot 105' x 185' in a lemon grove. The property slopes gently from the street and commands a distant view of the Pacific, which determined the orientation of the plan. The requirements of the owners imposed no difficult problems; they wished ample social living areas, which included a guest room and adequate outdoor-indoor space for informal entertaining with the occasional help of servants. The solution resulted in an open plan which takes advantage of the view and exposures.

The entire south or garden wall is 12' glass panels, some of which open easily to combine the outdoor and indoor areas. Through them the living room, dining and breakfast room and the master bedroom are allowed full view of the hills, lemon grove and ocean. An 8', partly open roof overhang, which extends over a portion of the white flagstone terrace, gives protection against sun and glare. All furniture in the living room was designed by the architect.

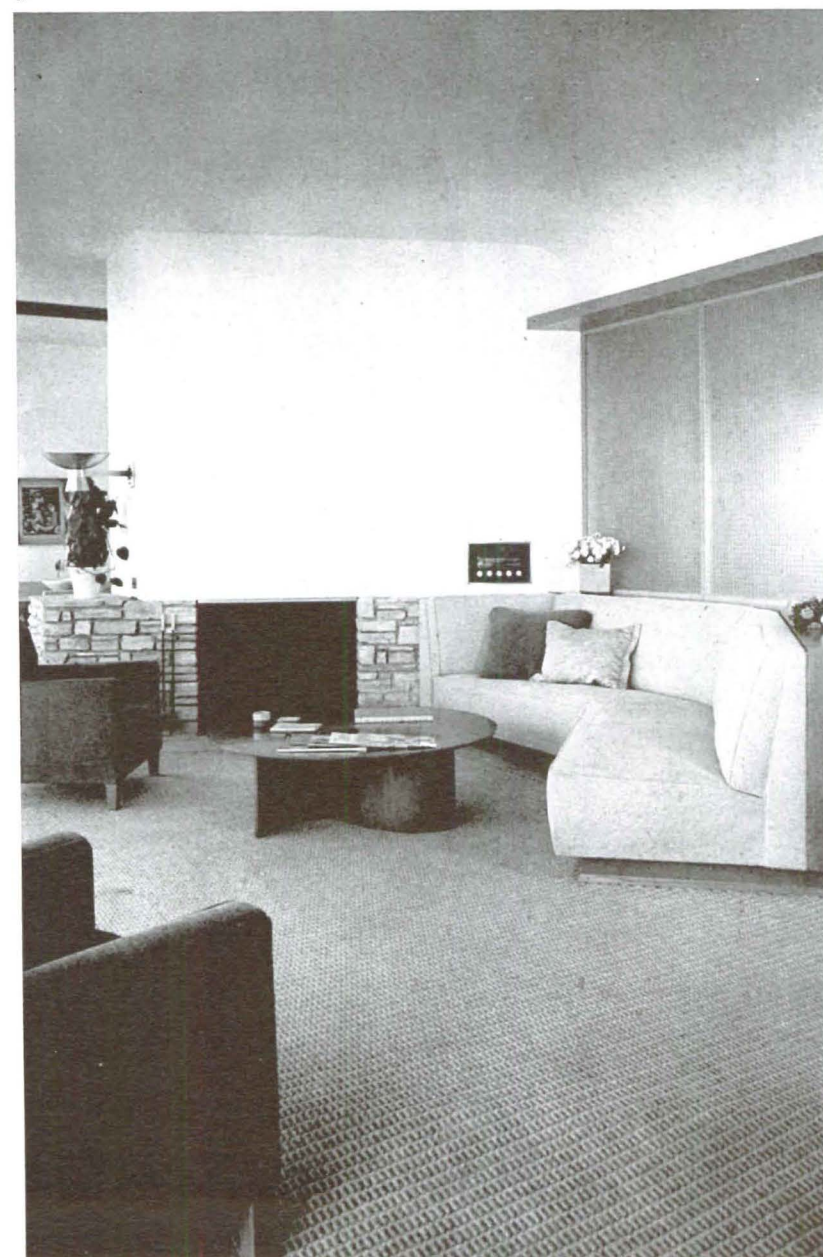
The dove-blue wall of the entrance hall extends into the living room, contrasting with the pale yellow walls and ceiling in the living and dining areas. A 12' diffused glass screen separates these two areas. The ceiling of the entrance hall is of fir plywood, which forms the cove for indirect lighting toward the living room. The floor of the entrance hall is of the same white flagstone as the walk from the house to the street.

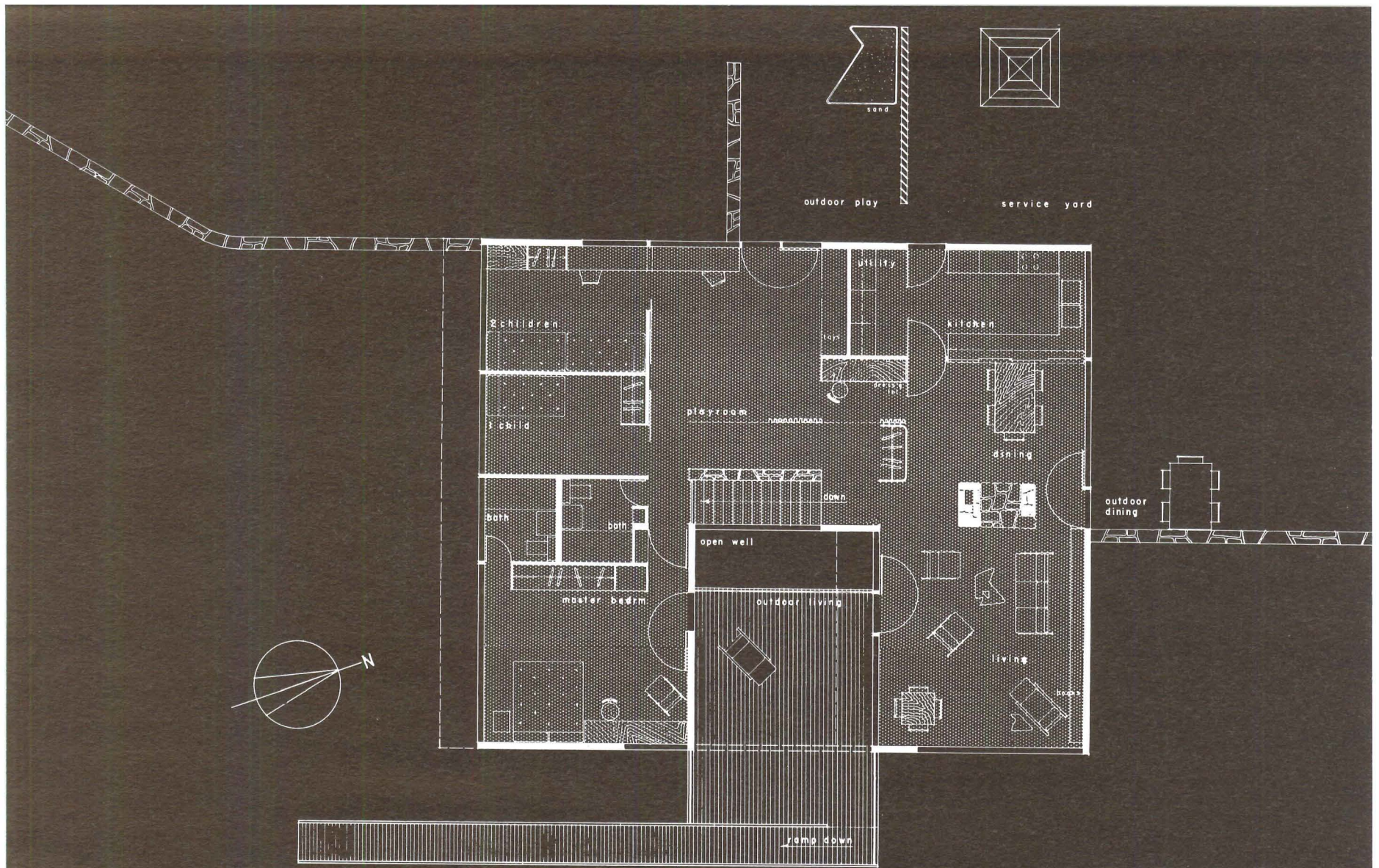
The bedroom wing is oriented toward the south and east. The master bedroom has a separate dressing room and bath. Next to it is the nursery, with outside entrance and a bath which also serves the guest room. A powder room is placed in the hall between the entrance and kitchen, and a small den across the open hall from the living room and away from the spectacular view, is a pleasant change for intimate evening hours.

The kitchen is on the north side of the house, behind the breakfast room, and leads directly to the terrace. The plan provides for the future addition of a maid's room. Entrance to the connecting garage is made through a door in the hall near the kitchen.

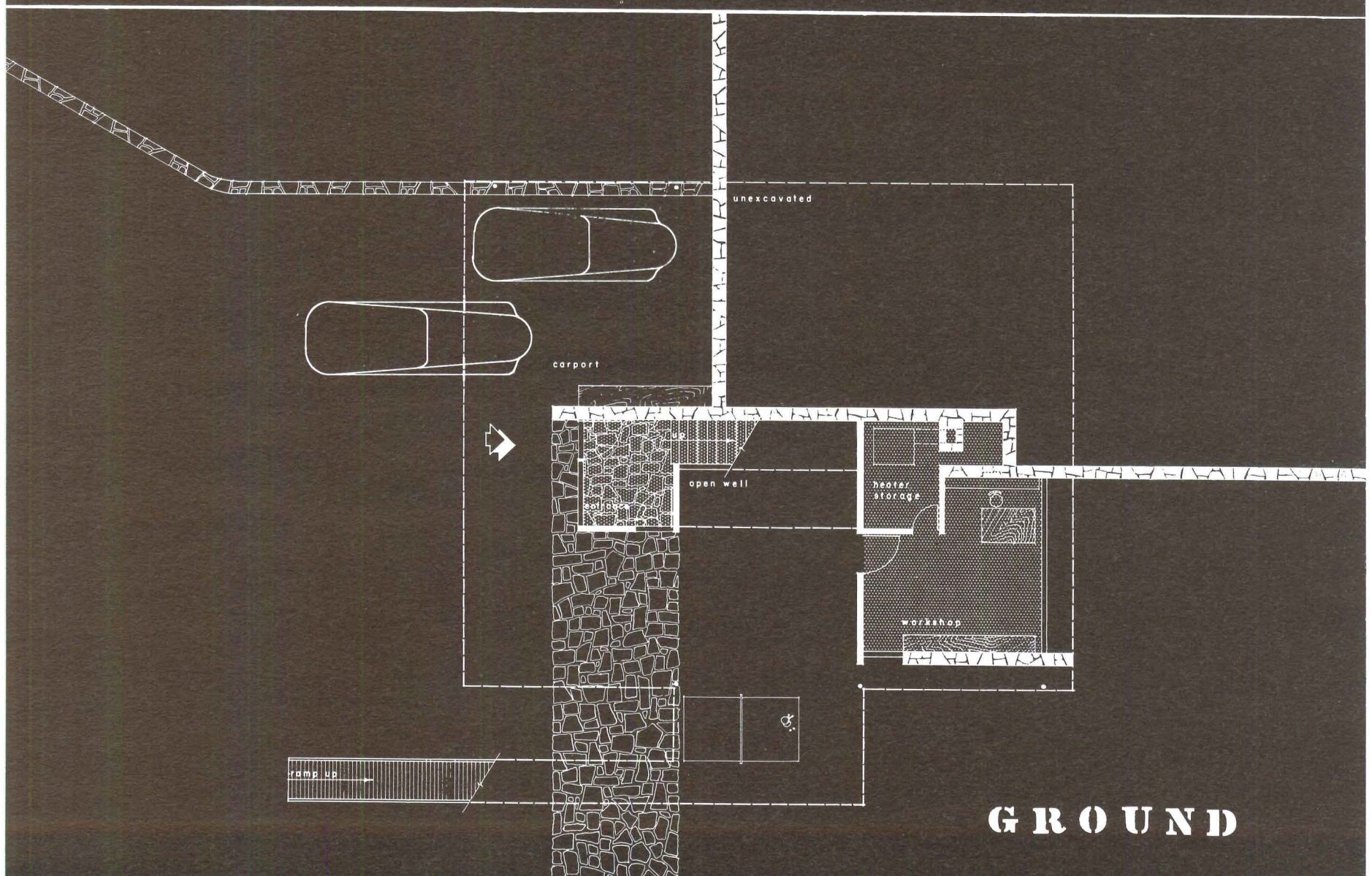
Construction: standard wood construction; Foundation: reinforced concrete; Exterior walls: stucco; Interior walls: painted plaster; Heating: radiant panel heating; Windows and sliding doors: wood sash.

photographs by Julius Shulman





FIRST



GROUND

A house for a family with 3 young children, located on a wooded hill sloping east toward a lake and south toward marshland.

The essential character of a one-story house is maintained except for a partial elevation to prevent dampness in the living areas and to gain a better view of the lake with increased exposures to summer breezes.

A flexible space is provided for all members of the family; for the children, by including their bedrooms with the playroom and, for the adults, by the possible combination of the playroom with the living area for entertaining. Separation of the outdoor areas on various sides of the house provides for children's outdoor play space easily supervised from the kitchen and removed from the waterfront. The hollow center of the house forms a wind-screened adult outdoor living area in full view of the lake.

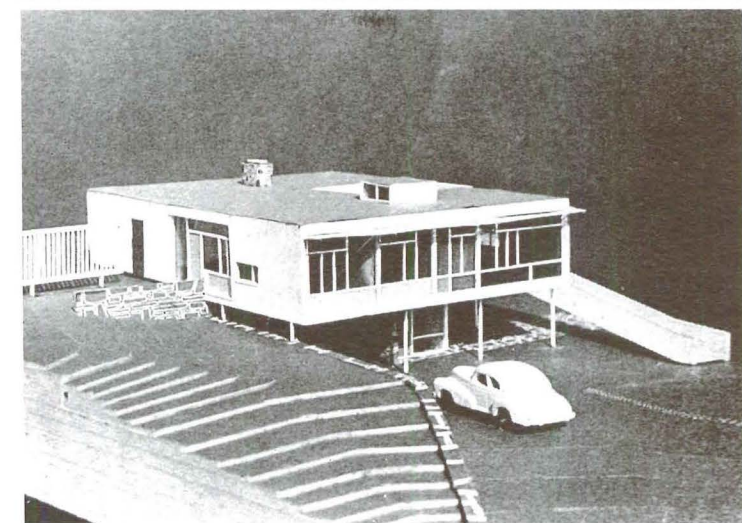
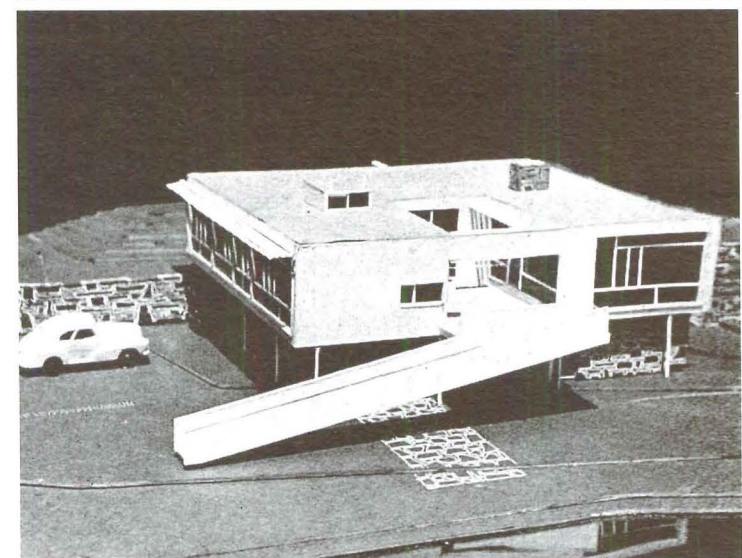
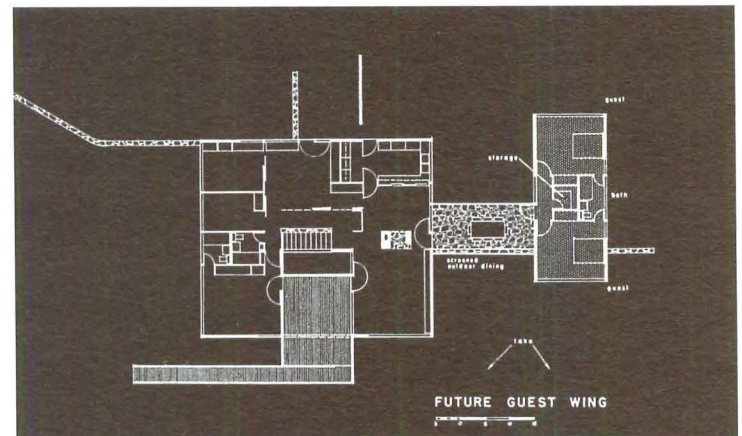
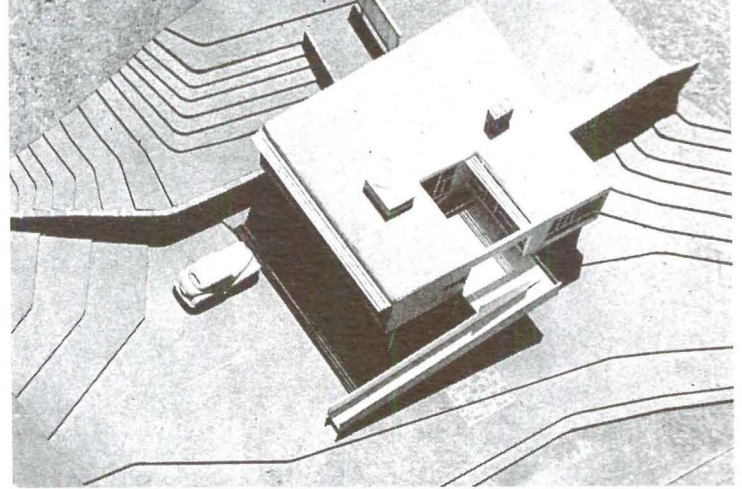
A future addition, cantilevered toward the water, will accommodate completely private quarters for weekend guests and a screened and covered outdoor dining area.

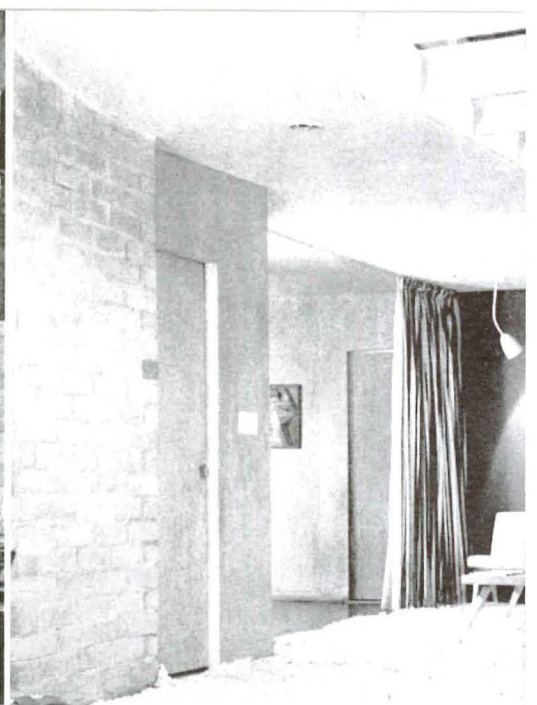
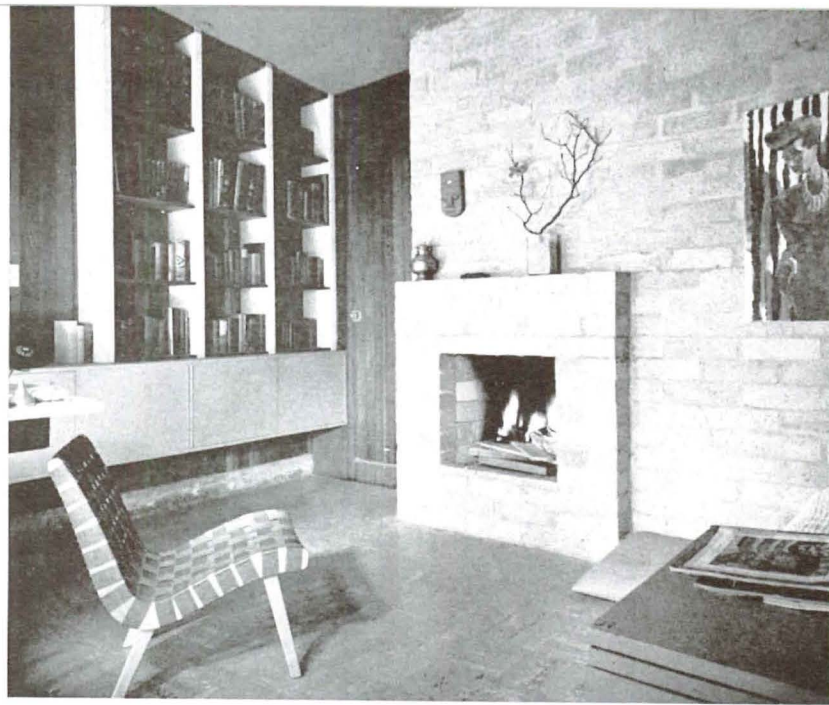
Aesthetically the building is a simple rectangular mass, lightened by the dissolved center and partial elevation from grade. The horizontal penetration of the mass is completed by a two-story open well, piercing the core of the building vertically. The rigid angularity of the whole composition is emphasized by the contrast of the strong incline of the ramp leading to the lake.

The future guest wing will be in "opposition" to the mass of the main house, with the dining porch forming a "tension" member.

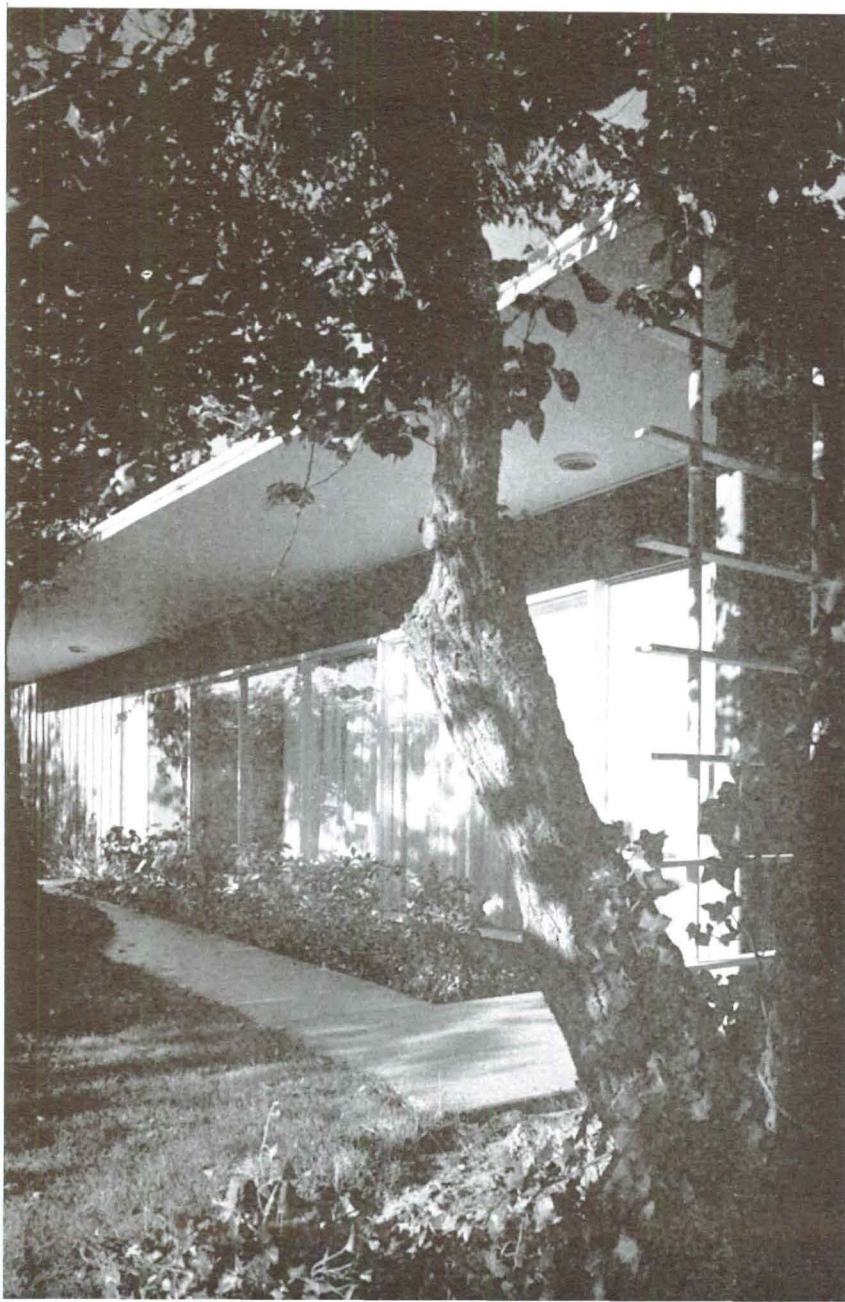
P R O J E C T

HARRY SEIDLER, ARCHITECT
ROLLAND THOMPSON, ASSOCIATE

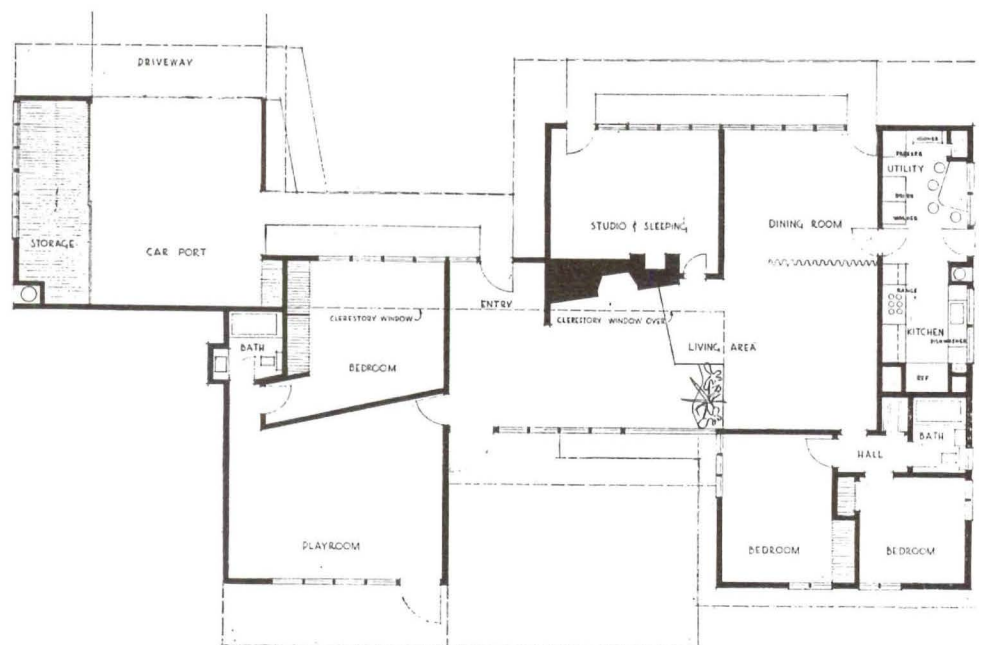
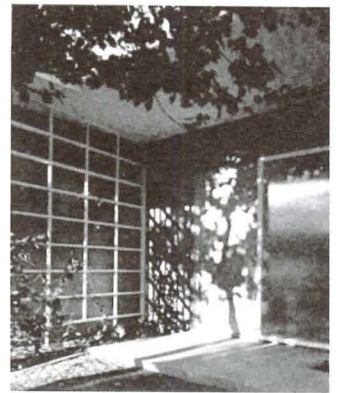




S U B U R B A N H O U S E



This house arrived by three well defined stages. It was started in 1940 and partially completed at 800 square feet. Later, when proposed facilities were badly needed, the second phase was developed and expanded to 1550 square feet. From there later additions brought it finally to this moment when it stands at 2970 square feet. Still a fourth and final phase has been planned which will, among other things, add three small bedrooms behind the carport. All this in an intelligent effort to create proper facilities for a small world of children.





KARL VAN LEUVEN, DESIGNER
NEIL DEASY, ARCHITECT, ASSOCIATE

At first, the clients needed a house to fit a modest budget and to accommodate two adults and one child. A complete restudy of the problem was soon forced upon them by the arrival of twins, when it became obvious that two bedrooms, living room and kitchen would be totally inadequate for a family of five. The adjoining lot was later purchased with the arrival of a fourth child in view. Step three of this project is shown here, though further enlargements are planned. The house is set in an old apricot orchard. A wide terrace at the back is sheltered by its two wings and the wall of the living room. Asphalt tile has been used throughout with the exception of a portion of the living area carpeted with a white string covering.

The walls are a deep tone of blue-green, accented by the lemon yellow wall at the entry with white ceiling and exposed beams. Natural wood surrounds a wall of glass facing the garden.

Whereas plaster interior walls were used in the original phase of the project, plywoods have been used with some combed plywood for the later additions. Dining room, study hall, play room and sleeping room have all been treated in natural woods.

Unfortunately, blueprints on the various stages were not available at the time of publication, but the results of logical planning and development can be seen in the house as it is shown here.

photographs by Baskerville



SCULPTURE IN ARCHITECTURAL TIME-SPACE DESIGN

What is the place of sculpture in relation to the new architecture? As the aesthetics of architecture moves away from classical mass thinking into the realm of three dimensional extension and space-time thinking, can sculpture continue to hold its place with its insistence on solidity and stony quality? The time will soon be past when the architect can relegate to the sculptor a wall space to be decorated. Decoration, as such, has no meaning in the larger concept of the architectural form. Indeed, the architect may deal with textures, massiveness, weight, transparency, and other elements with which the sculptor may be concerned, but they cannot be considered as isolated from the total plan.

When walls are thought of as a complete enclosure that read from the outside as solid mass, and when the architectural form is a composition in masses, the old sculptural mass thinking serves readily to help define these masses. It calls for no change in the sculptor's traditional mass thinking. But when architects conceive of their objective as providing a living space that finds complete enclosure opposed to the sense of freedom in space and time he is seeking; when he creates a form that reproduces abstractly the freedom of the outdoors, with movement forward and backward, up and down, deep into, and through, inside and out simultaneously; when he explores every new phenomenon of vision to extend our emotional horizons, he is talking a new language of form. This extension form, has little in common with mass form, and the sculptor is only beginning to realize that he must adjust his thinking to this new outlook.

While the painter has experimented freely with this new aesthetic, exploring depth penetration from plane to plane, interpenetration, simultaneity, axial pulls, color and mass tensions, attention factors, and the concept of time; the sculptor has continued to hold doggedly to the old concepts of massiveness and solidity. The one art that should think most readily in three dimensions continues to try to extend two dimensional forms into the third dimension. It is blinding itself to the fact that for the three dimensional form, massiveness and solidity are but two limited elements that are used and combined with other elements in the production of a larger concept of space-form.

That the sculptor should fall into this rut of thinking is quite natural, when we think of the length of time his material has been limited to stone. He has had a long time to analyze the qualities of this material. He has found it resistant and not easily penetrated. He has developed a respect for its weight and its affinity with the ground. He thinks about it as something with weight and massiveness. He talks about its eternal timelessness, an emotion evoked first from the uncut block and the unquarried cliff. He has yielded, almost too much, to the suggestiveness of the block itself, believing that nature's laws are hidden there for him to discover. His aesthetic is tied to this secret truth of discovery. It is another quest for the absolute.

More imaginative minds have discovered new qualities of stone. For Moore, the stone takes on a new and exciting vitality. It is not a thing that speaks alone of its mass. He sees the exciting surface movements and tensions, he feels the inside as a force, he penetrates into its shadow interior to find its internal secrets. He sees stone not as an eternal mass, but as an experience between man and nature. Man, when he is experiencing stone, puts life into it that is not a physical quality of the stone itself. Stone is still heavy, lifeless, and bound to the earth. It is in the realm of experiencing that the test for its value must be found. It is when the imagination of man empathetically associates itself with stone, that it takes on importance.

We cannot describe the aesthetic experience by describing the stone, we must take into account the emotional needs of the observer. Man will respond to the weight and massiveness of the material, but he will demand more. He will soon feel the movement, the axis, the tension. He will launch into an adventure in movement from plane to plane and along the surface. The great mass will break down in his imagination into a microcosmos of related elements, he will virtually create the aesthetic experience. This aesthetic experience has little relation with the idea of absolute. It is a unique production of one man, his needs and his response to the stone.

Limited concepts of forms that have grown up around around stone thinking, have been imposed on other materials. Wood, for example, is thought of in relation to the block. The block itself is supposed to speak only of its massive qualities and suggested massiveness. This concept dominates to such an extent that all carvings of a bygone Gothic Age that speak of light, values, and movement in and out of depth are regarded as unsatisfactory, because they are untrue to material. If we consider, for a moment, the nature of a so called block: if we consider its relationship to the forms of nature, we are at once struck with the fact that the block itself is in no way related to them. A quarried block of stone represents a geometrical cube that is artificially taken out of a cliff. The cube itself is bound to effect the manner in which the sculptor thinks about it. Rock, in its natural form, has nothing to do with geometry, or the single problems of solidity. When we look at the side of a cliff, or see an eroded valley, we see a different kind of form. We see projections, tipping planes, bent planes, deep penetrations into depth, subtle textures that come from varying depth, light, and shadow, transparencies and tensions. While we are impressed with the massiveness of the stone, we find nature has more to tell us in a great symphony of movement and light.

We may say also that a block of wood is likewise an artificial section of a tree that has no geometry in it. The subtle transition of the wood itself, its curves and overlapping contours are cut off by the saw at a point when they have just begun to speak. We are lead to suspect then, that the suggestiveness of a block speaks more of the psychological associative traits of the artist, than of an inherent absolute. This seems particularly true, when we ponder (continued on page 48)

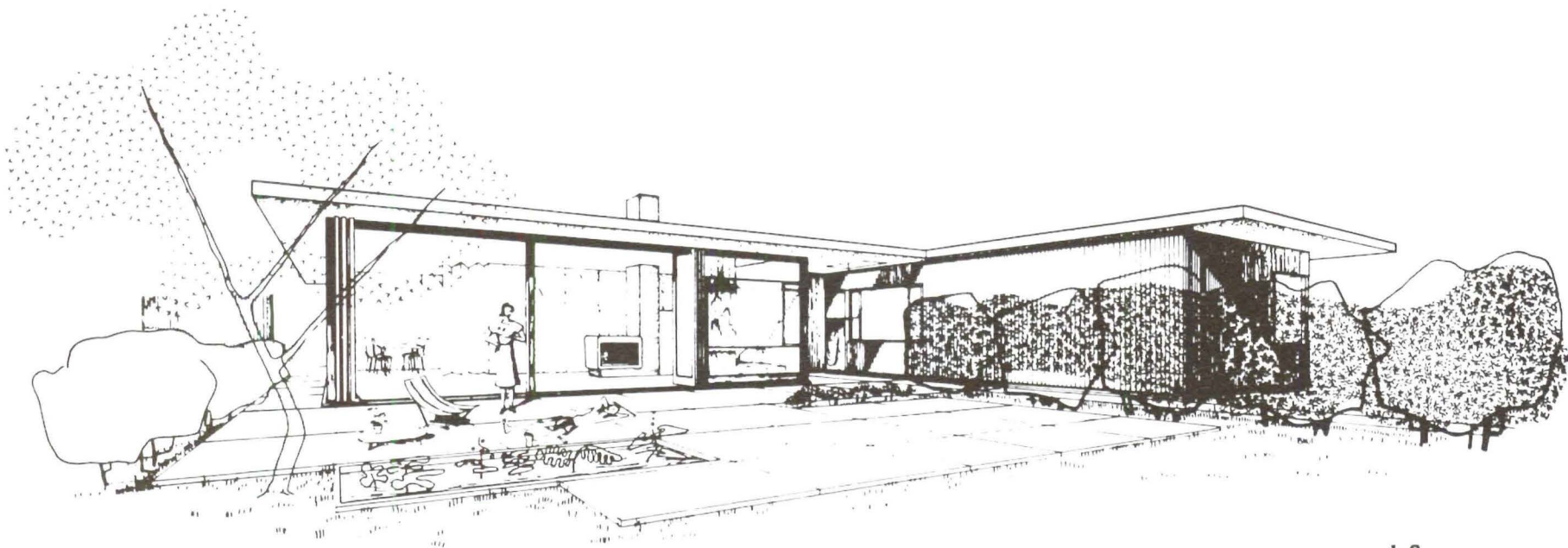


PENINSULA COOPERATIVE

JOHN FUNK

JOSEPH ALLEN STEIN

ARCHITECTS

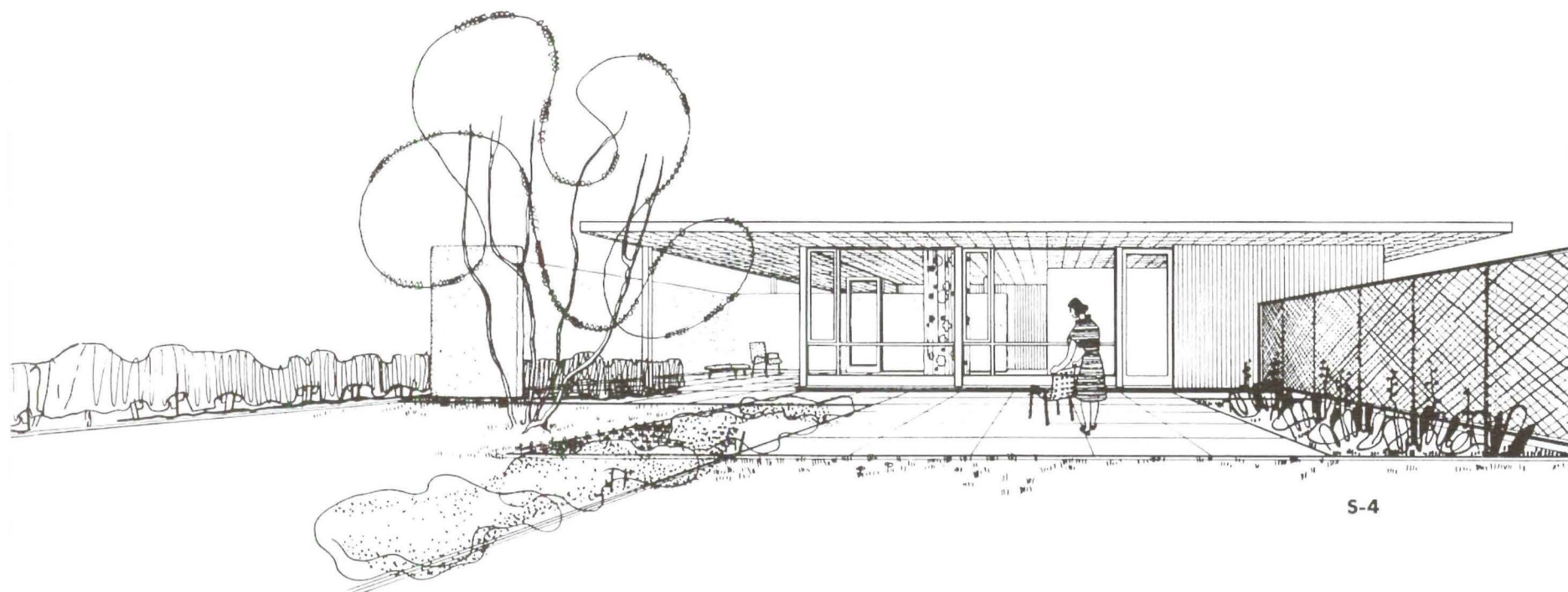
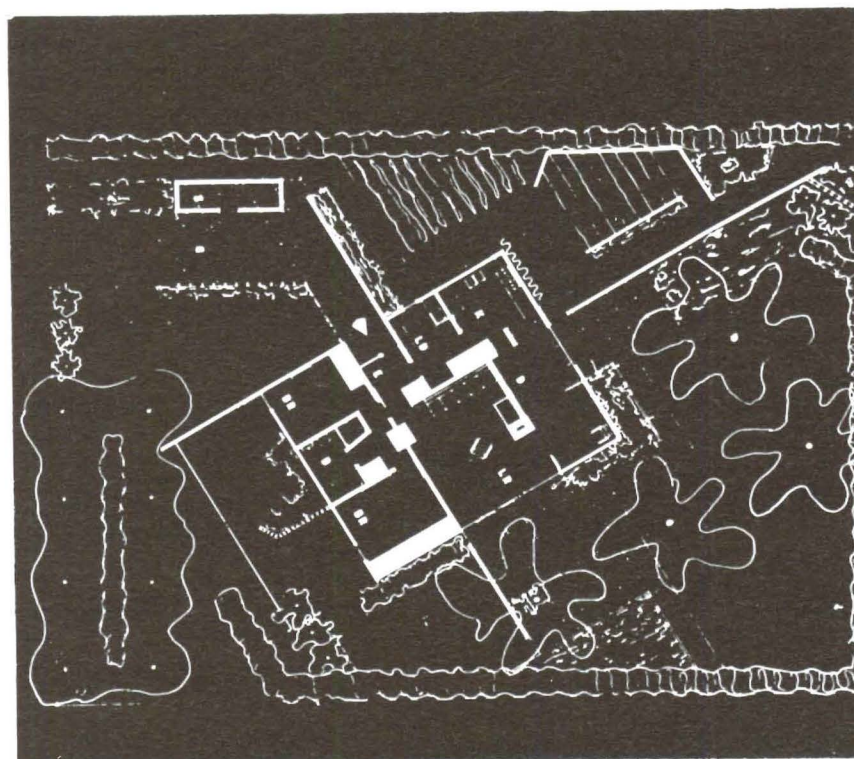


L-3

The site plan for Ladera was developed for the Peninsula Housing Association of Palo Alto, California, an association which, through cooperative action, has purchased a large piece of land for the development of four hundred homes with community facilities and miscellaneous site improvements.

The property is approximately 256 acres located in the foothills, varying from barren rolling hills to steep wooded hillsides. The land has been divided into dwelling sites, shopping center area, small parks, recreational areas and school site. In planning, considerable thought was given to the relationship between buildings, planting, open space, roads, walks, recreational and community areas.

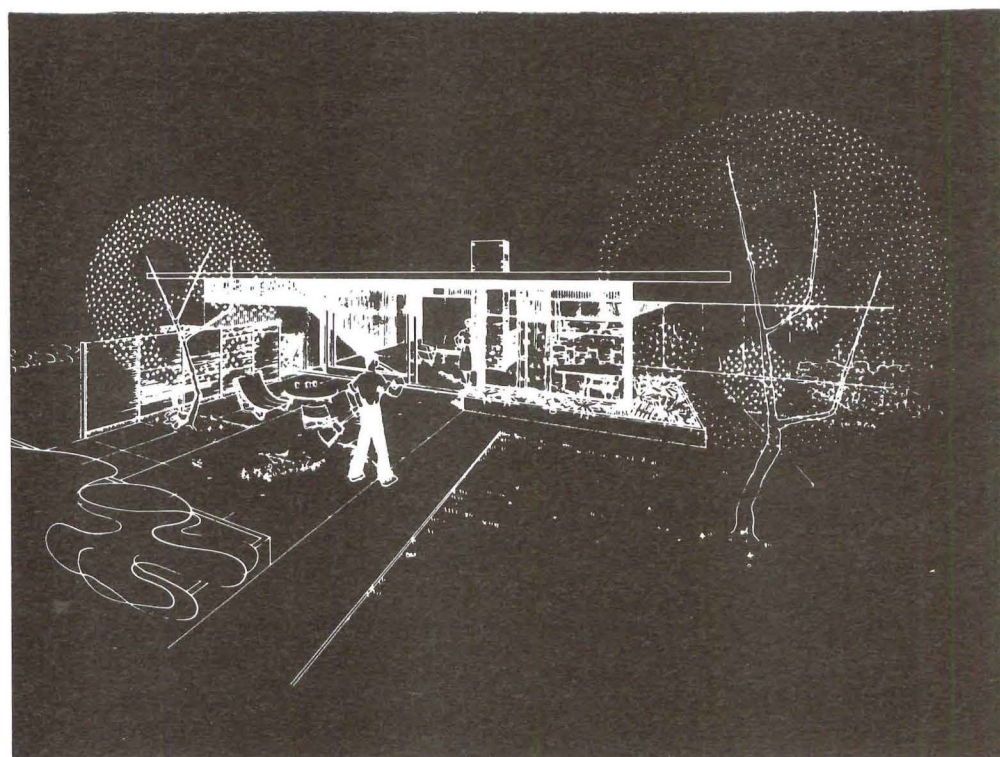
The shopping center serves the surrounding district as well as Ladera. Stores and service units are located along the main county road, with adequate space allocated for parking. The service facilities include: market, restaurant, laundry and dry cleaning office, drug store and fountain, barber shop, beauty parlor, variety store, filling station and frozen food lockers.



S-4

It was felt that the community should be large enough for the support of one elementary school, hence four hundred units were selected as the desirable size in this instance. The neighborhood is planned around the school, which is a kind of "capitol." The school units are planned to serve both the needs of the school and of the community, the cultural and recreational life of which can be enriched by use of the building for public forums, joint neighborhood recreational activities, and meetings for solution of problems. The outdoor recreational areas are also designed to serve all residents.

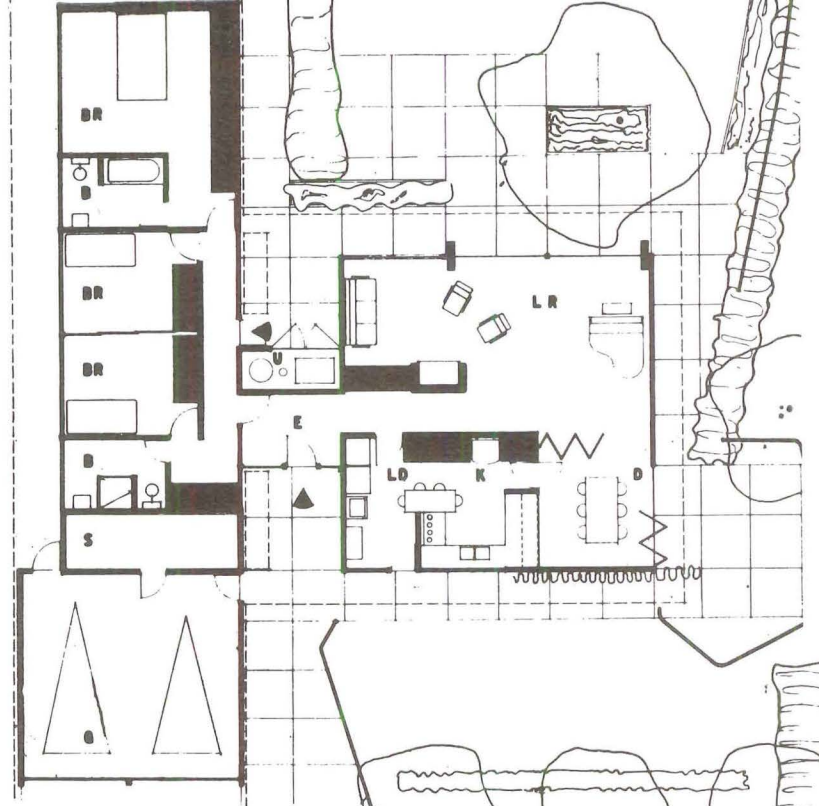
A small landscaped park area is located near the school. It contains groups of shade trees, lawn areas, swimming pool, bathhouse and tennis courts. A non-denominational chapel, adjacent to adequate parking



areas, is placed near the entrance to the project, and a guest house for the use of community residents is across the street from it.

The roads, serving primarily as service and access elements of the community, were designed in terms of their safety, use in relation to the community as a whole, relation to each house and with regard to the economics and technical problems involved in their development. In most instances the footpaths and the roads are separated. First consideration was given to foot traffic between the shopping center, school and park areas. These are connected by a park strip sixty feet wide which has an underpass at the juncture of the parkway and the main loop road. This underpass is shown on the site plan near the elementary school. It is possible for children as well as adults to walk from their homes to school, to the park or to the shopping center without having to cross a major thoroughfare.

The landscaping is designed to produce an integral relationship between the houses, the hills, and the trees of Ladera, so that the buildings will



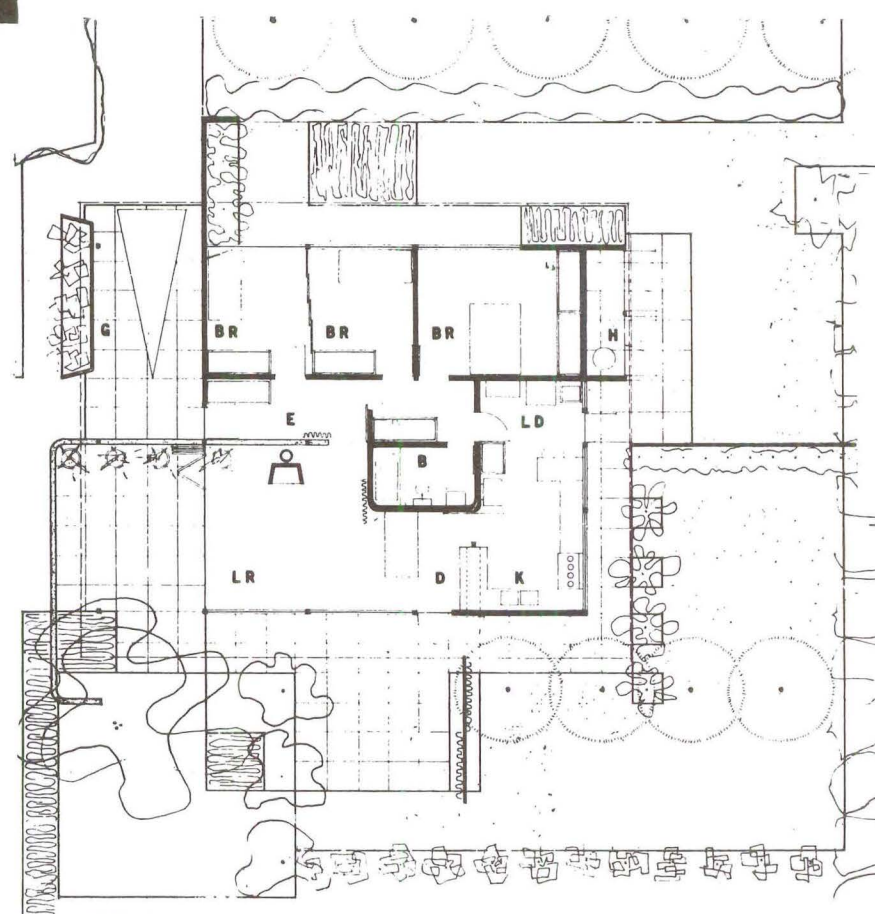
This is one of the larger houses (1590 sq. ft.). It is placed on the lot in such a fashion that the outside areas are as capable of the same use as the adjoining indoor areas, thus effectively enlarging the use of the space. Access is provided from both road and pathway.

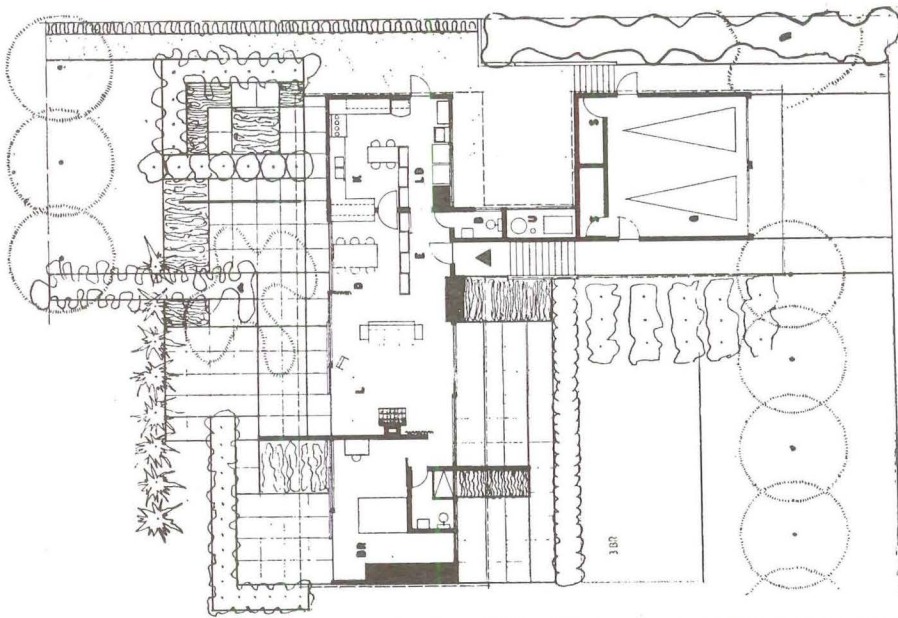
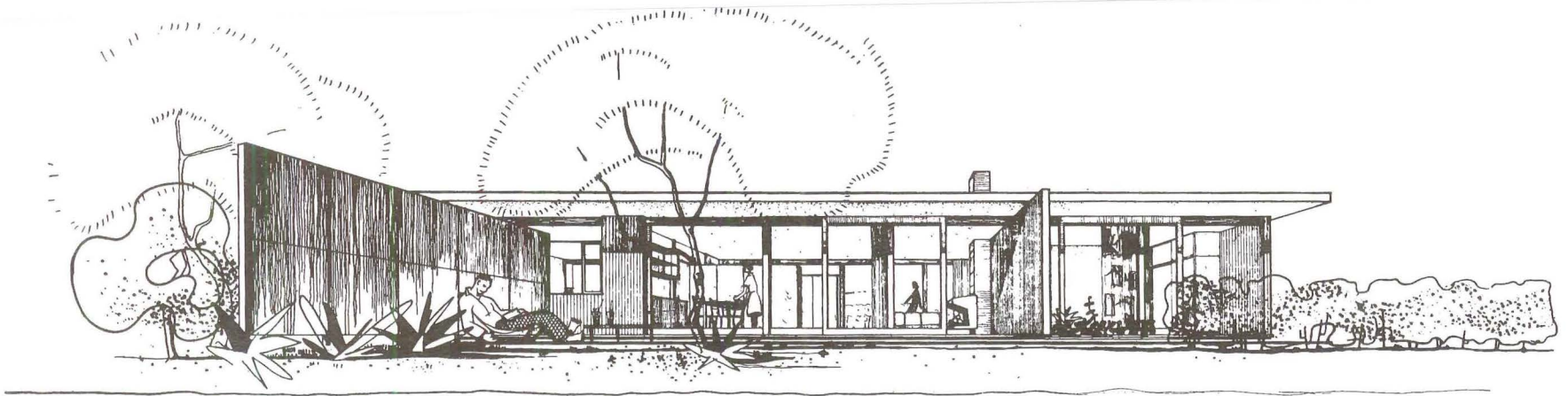
A storage and pass-through cabinet between kitchen and dining areas saves extra steps. The breakfast table serves as a sewing or laundry sorting table. The living area is flexible, and a broad handling of materials, particularly of glass areas, increases the apparent space, relating the house to the garden. The bedroom wing is arranged so that the children's rooms may be opened to make a large play room. Generous storage space is provided in convenient locations.

This house is so designed that either the bedroom wing or the living room block can be expanded readily.

S-6

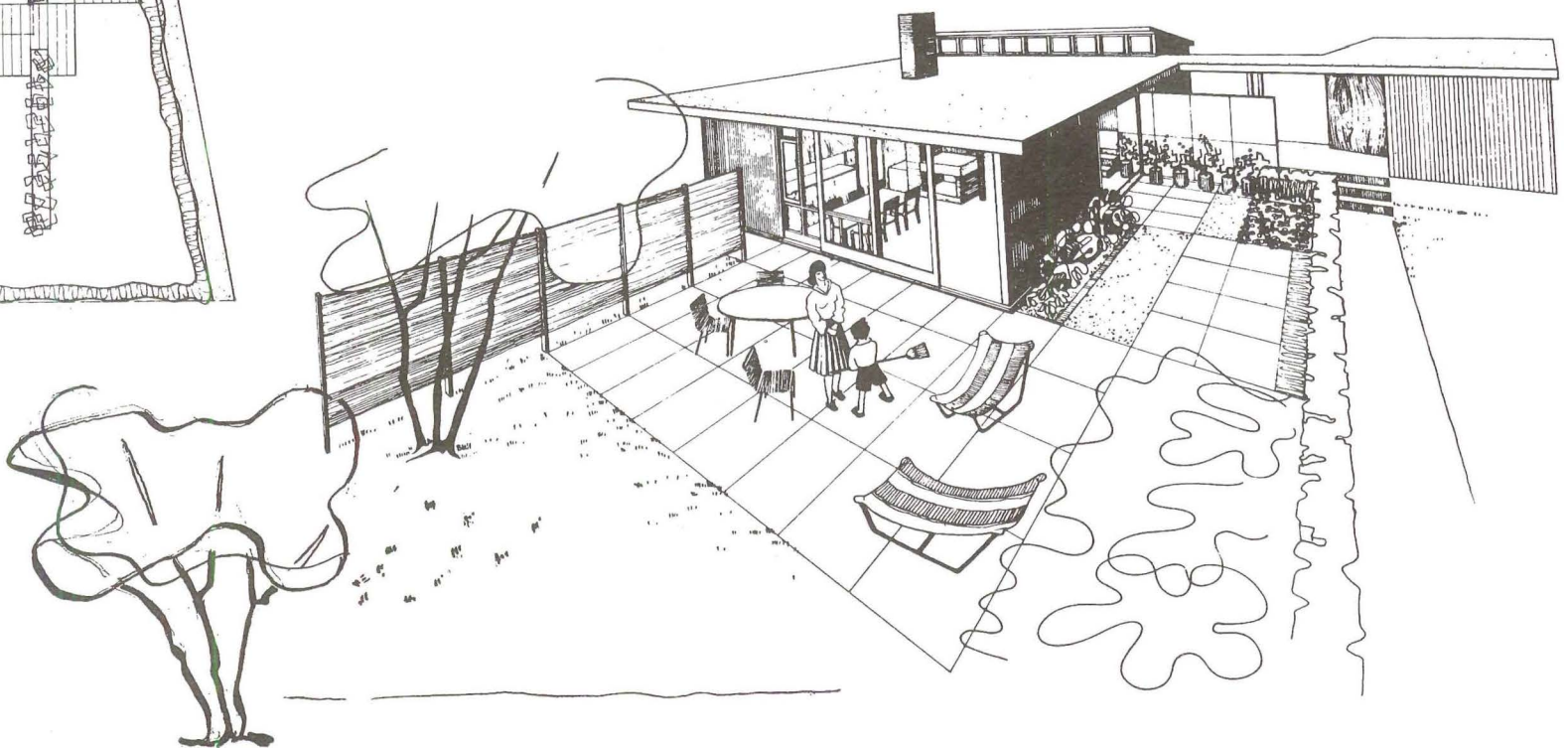
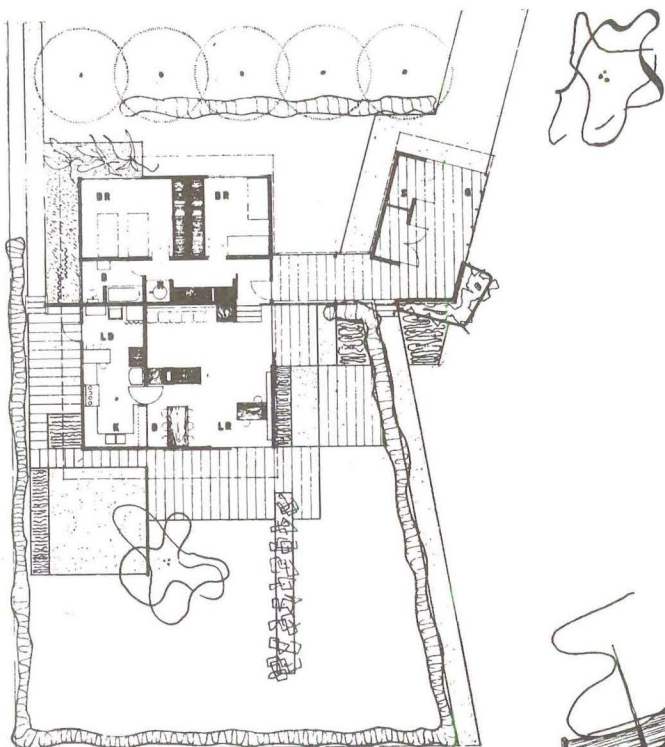
THIS IS A TYPICAL SMALL HOUSE OF THE LADERA COMMUNITY





be nicely related to each other and pleasantly integrated with their surroundings. Block areas within the project are created by planting in such a way as to arrange neighborhood units surrounded by trees. The trees are openly planted so that they will not obstruct views. The lots were laid out with careful consideration of orientation, possible views and relation to the topography of the land. The homes, streets, park, playground, community center, shopping center and open space were treated as indispensable parts of a complete community, and the neighborhood unit becomes the basis for the living unit.

OTHER TYPICAL HOUSES OF THE LADERA COMMUNITY



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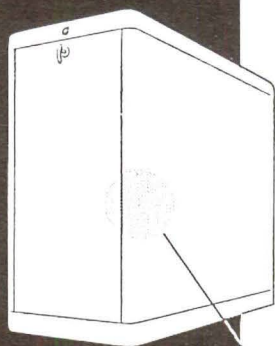
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the montag automatic electric furnace



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- No Fuel to Order or Store. • No Odor. • No Dust. • No Dry, Dead Air. • No Basement Necessary. • Fully Automatic.

montag

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2129 Venice Boulevard, Los Angeles 6, California.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

(Continued from Page 17)

• (97) Simpson Industries, Wood Fiber Division: Brochure (8 pages) new Simpson insulating board products; sheathing, insulating lath, insulating building board, insulating plank, insulating decorative tileboard; full description, technical, installation data.

• (98) Simpson Industries, Wood Fiber Division: Information-packed illustrated folder new Simpson acoustical tile made from fibers Douglas fir; high sound absorption, 484 clean-drilled holes; easy to clean, bevels finished, high light reflection, can be repeatedly painted; three thicknesses, two sizes.

LIGHTING EQUIPMENT

(448) All-Bright Electric Products Company: Folder unusual fluorescent fixtures with over-all depth only 3½"; makes for clean contemporary design; bottom glass hinged on either side permitting easy servicing; can be mounted flush to ceiling, single or continuous rows; good new product.

• (417) Cannon Electric Development Company: Folder Pathfinder lights for outside paths, steps, gardens; knee high, neat, reflects light down; precision made.

(101) Century Lighting, Inc.: Complete catalog one of best lines contemporary lighting fixtures; fully illustrated, complete technical information.

• (106) General Lighting Company: Brochure (14 pages) complete line contemporary lighting fixtures; one of best available lines.

(337) Globe Lighting Products, Inc.: Very complete 56-page catalogue complete line incandescent, fluorescent fixtures for all uses; of particular interest are new decolour fixtures producing multicolored effect.

(338) Edwin F. Guth Company: New booklet emphasizing importance and value good lighting by pointing up effects of bad lighting; good four-color thumbnail study.

• (268) Hollywood Lighting Fixture Company: Information contemporary lighting fixtures, stock and custom; one of best sources in Southern California.

(269) Lightolier: Folders wide range Lightolier lighting fixtures; good contemporary design featuring built-ins readily available.

• (375) Pryne Company, Inc.: Illustrated bulletins Prylites, complete line recessed lighting fixtures, including specialties; multi-colored dining room lights, automatic closet lights; adjustable spots; full technical data.

(380) Ruby-Philite Corporation: Brochure, price list good line fluorescent

fixtures, incandescent reflectors; all types of units, including wall and recessed; especially good spotlighting fixtures.

(392) Smoot-Holman Company: Information newly designed Zenith luminaire; Polystyrene plastic side panels ribbed to permit proper light distribution while reducing surface brightness to minimum; certified ballasts, starters; individual or continuous mounting; opens either side for servicing.

(418) Sunbeam Lighting Company: Catalog new line fluorescent lighting fixtures; contemporary and standard design; wide range applications; full technical, installation, service data.

(270) Supreme Lighting Company: Comprehensive 23-page catalog well designed line fluorescent fixtures; hanging, open and glass covered; recessed fixtures with egg crate louver or diffusing glass; industrial, reflector, window types; strip, circline; kitchen fixtures, vertical mirror lamps, bed lamps.

• (339) Kurt Versen Company: Information one of best lines contemporary lighting fixtures and lamps; have long been leader in contemporary field.

MISCELLANEOUS

• (386) Dirilyte Company of America, Inc.: Full color brochure "How to Set a Beautiful Table" featuring contemporary-designed solid alloy flatware color of polished gold; company requires 15 cents in stamps; good presentation of subject.

(340) De Patta: Information contemporary jewelry at its best for an ever increasing minority; available in Monterey, Los Angeles, San Francisco, Portland, Chicago, or direct.

• (342) House of Hospitality: Brochure built-in cabinet to go beside toilet in bathroom to hold magazines, ash tray, smoking materials, paper, incidentals; very practical, indeed.

(454) Rotir Company: Literature Rotir Kabob skewers; stainless steel, immediately available; in sets of five with brackets to fit Rotir portable outdoor barbecue; also in varying lengths to fit all other barbecues.

(410) Seabreeze Engineering Company: Information stainless steel barbecue unit; can be built in or used as portable unit; widely publicized.

(345) Zeitlin & Verbrugge: Catalogs books on architecture, art; imported, domestic, new, out-of-print.

PAINTS, SURFACE TREATMENTS

(346) National Lead Company: Folder painting specifications "Dutch Boy"

**LARGER STOCKS
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AVAILABLE**

Simpson's Entire Production of Insulating Building Board Is Allocated To Western Dealers

ONE of the Simpson Dealers gave us the idea for this advertisement. "Since the war and up to about a year ago", he said, "I was not getting any insulating building board. Then Simpson built a plant at Shelton and allocated all the production to us western dealers. You made it possible to supply my customers, architects, builders and home owners with a high grade insulating building board. They appreciate it . . . and so do I from a service standpoint. In '48 I'm sure to get still more Simpson Insulating Board Products. I really appreciate what you've done and plan to do. From here on out", he declared, "I'm a one hundred percent Simpson dealer . . . just send me more of those good Simpson products!"

ating building board. They appreciate it . . . and so do I from a service standpoint. In '48 I'm sure to get still more Simpson Insulating Board Products. I really appreciate what you've done and plan to do. From here on out", he declared, "I'm a one hundred percent Simpson dealer . . . just send me more of those good Simpson products!"



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Phone: 2-0788
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Phone: 2-9470
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DREAM HOME VILLAGE GOES ALL-*Electric*



DO modern home buyers prefer all-electric homes? Morrison & Wheeler, pioneer San Fernando Valley subdividers and builders, sought the answer to that question when they planned their newest development, Dream Home Village.

These high-quality homes have two bedrooms and a den, and are equipped with electric water heaters and bathroom heaters. Kitchens are wired for electric ranges.

Over 2,000 prospective buyers inspected the first twelve homes (ten of which are now completed). They were overwhelmingly enthusiastic; in fact, every single comment about the electric features has been favorable. Because of this unanimous approval, Morrison & Wheeler will build twelve more all-electric homes in Dream Home Village.

Let the Department representative in your area help *you* with the wiring specifications for your next job. This service is free of charge. Please phone MICHIGAN 4211, Station 2637, or write Los Angeles City-Owned DEPARTMENT OF WATER AND POWER, 207 South Broadway, Los Angeles 12.

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ARTS & ARCHITECTURE

white lead, paints, varnishes, enamels; chip form color samples available; valuable information for treating exterior, interior surfaces.

• (457) Frederick O'Brien Paint & Varnish Works: Folders O'Brien Pen-chrome wood finishes; remarkably good plywood finish in modern blonde tints; available clear or in colors; preserves wood, allows grain to show; cheaper than paint or enamel; color card available.

(112) Pittsburgh Plate Glass Company: Exciting, informative, factual 32-page full-color brochure color dynamics, scientific utilization of energy in color to promote efficiency; authentic study.

Specializing in Custom Made
**CONTEMPORARY
LIGHTING FIXTURES**

merit specified

THE CASE STUDY HOUSE
PROGRAM OF THE MAGAZINE

arts & architecture

HOLLYWOOD

LIGHTING FIXTURE CO.

HOLLYWOOD 1464

622 NORTH WESTERN AVENUE
LOS ANGELES

(347) Sherwin-Williams Company: Brochure (20 Pages) giving architectural specifications for painting, varnishing, finish with Sherwin-Williams paints, varnishes; undoubtedly one of best reference manuals on surface treatments.

PANELS AND WALL TREATMENTS

(274) Douglas Fir Plywood Association: Data-packed architectural catalog Douglas Fir plywood; selection chart for grades, table of types, suggestions for uses, installations; every fact needed to properly use plywood panels for construction, exteriors, interiors; best source of information.

(275) Douglas Fir Plywood Association: Excellent 16-page brochure paneling suggestions for Douglas Fir Plywood; how to panel for interiors of industrial, commercial residential structures; practical ideas well illustrated, explained; merits study.

• (118) Formica Insulation Company: Valuable brochure (12 pages, full color) Formica plastic panels for walls, counter tops, doors, wainscot, cabinet tops, etc.; no painting, spotting, burning; full information on types, colors, patterns; leading product of its kind.

(218-A) Gladding, McBean & Company: Detailed brochure (8 pages) Hermosa Tru-Joint wall, floor, drain-board tiles; wide range colors, shapes; full suggested tile specifications, tables; suggested uses kitchens, baths, etc.

(349) James Kemble Mills: Information collection contemporary wall-

beautiful...distinctive...practical...

Super-Vent

PATENTED

awning type windows...

For tomorrow's homes... new windows that combine distinction with utility... all vents open outward simultaneously upon turning of small handle to provide up to 100% no draft ventilation... to permit easy cleaning from the inside... to insure healthful, controlled air circulation. Types and sizes for all desired arrangements.

SEND FOR NEW SUPER-VENT FOLDER

SELECTED BY NEUTRA

Super-Vent Windows have been selected by America's foremost contemporary architect, Richard J. Neutra, for Case Study House 13, soon to be constructed.

SUPER-VENT COMPANY

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The Case Study House
Program of the magazine

arts & architecture

papers; designs, by 15 leading contemporary artists; custom designs available; definitely worth investigation.

(42) Kawneer Company: Announcement Zourite, aluminum panel with tongue and groove joints; decorative, practical exterior, interior material; full technical, application data.

• (440) Laverne Orginials: Contemporary wallpapers; bold primaries, sepia, pastels, muted tones; matte or baked plastic finish.

(425) Tile-O-Chrome Corporation: Information two new types all-metal wall tiles, chromium plated zinc and colored aluminum; chromium in striped, bright, checked, satin finishes; aluminum in ebony, gold, maroon, royal blue, sage green; precision made, easy to install.

• (54) United States Plywood Corporation: Folder on Decorative Micarta, laminated plastic surface material; will not dent, chip, crack, break, splinter, warp, stain; easy to clean, never fades or need refinishing.

• (49) United States Plywood Corporation: Good 16-page handbook uses Weldwood, plywood, allied products for exterior, interior.

• (382) United Wallpaper, Inc.: Information Varlar stainproof wall covering, in price range good wallpapers; resists grease, oil, fingermarks, lipstick, crayons, vermin; restored soap and water; 90 patterns, designs by Dorothy Liebes.

PLUMBING FIXTURES, ACCESSORIES

• (169) American Radiator & Standard Sanitary Corporation: Brochure full color American-Standard plumbing fixtures; kitchen, bath, laundry.

• (280) Century Shower Door Company: Folder Century shower doors, tub enclosures, custom, standard designs; tubular frames, adjustable jambs, solid aluminum corner castings, left or right openings; chrome lustre, dubonnet, blue; electroplated, will not fade, chip, peel, tarnish.

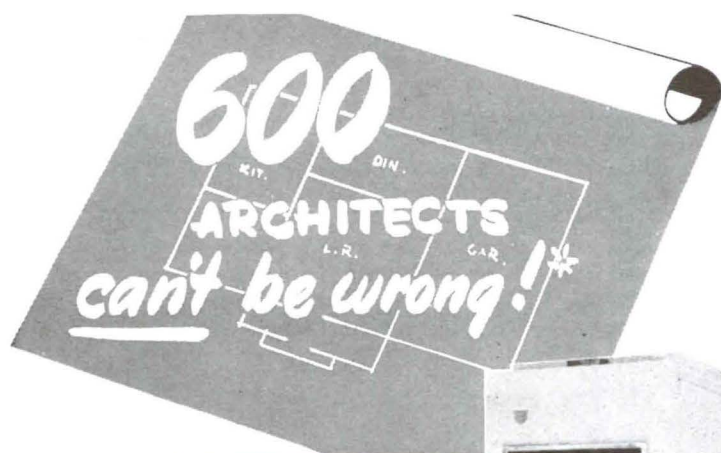
(419) Crane Company: Information "pint-size" bathroom (6'x5') through use corner lavatory, small (42"x31"), low tub; tub has spacious corner seat; possible to get bathroom down to 3'6"x6'6".

• (420) The Kawneer Company: Folder new shower doors, tub enclosures; doors have full length piano hinges riveted on, rubber seal; enclosures sliding or swinging; both made of extrusions of special aluminum alloy; precision engineered.

(394) Kohler of Kohler: Excellent 4-color brochure presenting full line Kohler bath fixtures, fittings, kitchen sinks, boilers; good design; full technical data, including several new pieces; suggested bathroom plans.

• (427) Mastercraft Company: Information well designed chromium bath accessories; all corners rounded for easy cleaning, mountings concealed, moderately priced, delivery immediate, lifetime guarantee.

(421) The Perfix Company: Informa-



The magazine Arts & Architecture consulted 600 of the leading architects of the U. S. on their Case Study House program. These experts have "Merit Specified" Hammel Comfortaire in six of the eight CS Houses built or under construction.

The Comfortaire delivers an even, comfortable flow of warmed air in winter... Circulates a steady supply of fresh, filtered air in summer... Can be installed in basement, closet or convenient recess... Incorporates advanced features of forced air, automatic gas heating.

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The Key to Comfort is buried in the walls

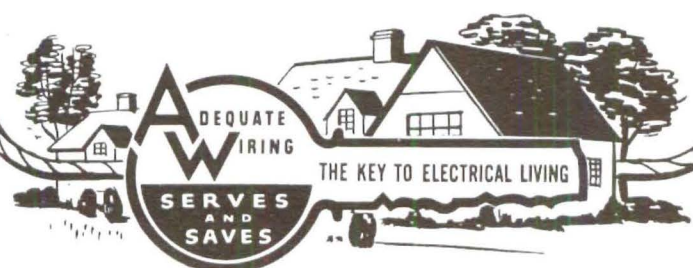
Electrical wiring, buried in the walls and ceilings, largely determines the degree to which living in a house can be convenient and comfortable.

Wiring of ample size, a sufficient number of circuits and plenty of conveniently-placed outlets and switches cost so little extra when the house is being built, yet mean so much for easier housekeeping and more gracious living. Adequate wiring, too, protects the investment, gives a home a higher resale value... and heightens the satisfaction of your clients.

In the new homes you design, check the electrical wiring specifications with special care. Be sure that provision is made for wiring that will be adequate for present electrical needs and for all those anticipated in the years ahead.

NORTHERN CALIFORNIA ELECTRICAL BUREAU

1355 Market Street
San Francisco 3



tion one-piece stainless steel shower receptor; no seams, crevices; five standard sizes, custom sizes available; reasonably priced.

(133) Salter Manufacturing Company: New catalog detailing Salter-Glauber all brass plumbing fixtures; exceptionally clean design.

• (422) J. A. Zurn Manufacturing Company: Complete catalog, folders Zurn drains, interceptors, traps, wall fixture carriers, swimming pool equipment; emphasis on wall-hung toilets, basins; good source of information.

RADIOS

(384) Magnavox Company: Detailed 16-page brochure Magnavox radio-phonograph, including three well designed contemporary cabinets; gives full specifications.

• (350) Motorola, Inc.: Information, brochures Motorola FM/AM radio-phonograph in cabinets of good contemporary design; shadow-silent record changer, automatic shut-off; push-button tuner; dark or blond; worth investigating.

(385) Scott Radio Laboratories, Inc.: Good 16-page brochure new Scott radio-phonograph Series 800; gives full details of sets, shows several cabinets, including bleached mahogany contemporary.

• (351) Stromberg-Carlson Company: Brochure Futura Model (1121-M1-0) radio-phonograph combination; AM-

FM, push-button control; connection for wire recording; one of best contemporary design cabinets.

• (532) Twentieth Century Design: Information one of best sources custom-built, limited production and built-in radio-phonographs of contemporary design; western manufacturer.

SASH, DOORS AND WINDOWS

(401) American Door & Machine Company: Folder Metalite aluminum overhead garage doors for residence use; jamb-type hardware, completely weatherstripped; 8'x7' and 16'x7' sizes, does not require painting, can be painted.

(30) Ceco Steel Products Corporation: Data-loaded Pacific Coast catalog covering residence casements, package windows, projected windows and scores of correlated products, commercial and industrial as well as residential.

(423) Ellison Bronze Company, Inc.: New 12-page booklet Ellison balanced doors; well illustrated, detail drawings, specifications, list of installations; complete technical data.

• (416) J. Royden Estey & Sons: Folder Aluminex puttyless glazing skylights, single or double pitch; extruded aluminum roof glazing; makes long spans possible; full technical, installation data; illustrated.

(354) Fir Door Institute: Catalog new Tru-Fit Douglas Fir Doors; all types,

including flush; factory fitted, scuff stripped, precision made; full specification, technical data.

• (141) Ingersoll Steel Division, Borg-Warner Corporation: Factual booklets KoolShade Sun Screen, "window insulation"; screen is series of miniature slats slanted to repel 90% sun heat; no painting; wind resistant, good visibility, ample light.

(32) Kawneer Company: Brochure on structural details of full vision, free standing, narrow line and standard line entrance doors, frames, trims.

• (424) Kirsch Company: New 32-page booklet "Smart Window Styling" illustrating 85 different window treatments; features Kirsch drapery hardware, venetian blinds.

(452) Master Metal Strip Service: Folder Master No-Draft sash balance, combination sash balance and weatherstrip; uses spring instead of cords; gives finger-tip control, eliminates weights and pulleys; prevents binding and sticking; worth investigation.

(379) Metalco, Inc.: Data, information one of best lines aluminum sash, sliding doors; thin lines, light, very good design; western manufacturer, immediately available; this is good tip.

(391) Pittsburgh Plate Glass Company: Booklet new metal door-frame assembly for use with Herculite glass doors; shows 12 available styles suitable practically any type business, commercial building; variable dimension tables, typical section views.

(144) Pittsburgh Plate Glass Company: Information folder Twindow, insulated glass; hermetically sealed air space between dual panes; reduces heating cost, permits larger windows.

• (355) Roddis of California: Brochure Roddis-craft solid core flush veneer doors; waterproof construction; one of best lines of flush doors, worth investigation; brochure gives all technical, installation data.

• (406) Super-Vent Company: Brochure contemporary Super-Vent awning type window that is cleaned from inside; permits draft-free ventilation; screens on inside as well as storm windows if needed; from 2' 10 5/8" x 2' 2 1/2" to 5' 7 3/8" x 7' 5 1/4"; these windows merit investigation.

(453) Trim-Set-Corporation: Folder one of best designed lines contemporary metal windows; more glass, less frame; controlled ventilation by adjustable vents; copper mesh screens available for all windows.

• (356) West Coast Screen Company: Brochure Hollywood Junior combination screen, metal sash door; provides ventilating screen door, sash door, permanent outside door all in one.

SPECIALTIES

• (357) Colonial Shops: Information contemporary fireplace fittings; stock, custom; good workmanship, service; everything for fireplace.

• (441) Economy Shade Company:

Planned Lighting with
ZENITH



Here's a commercial fluorescent luminaire that's engineered for superlative lighting performance—yet costs only a very little more than conventional equipment. Precision formed on precision tools, the Zenith installs easily, services quickly. Polystyrene plastic side panels are light, strong and shatterproof. The shielding unit controls the light for greatest effectiveness, with a minimum of surface brightness. The Zenith may be installed individually as shown, or in continuous mounting.

Write for the new Zenith catalog sheet

OFFICES . . . STORES

FOR THE BEST IN INDOOR AND OUTDOOR LIGHTING IT'S SMOOT-HOLMAN



Folder woven wood screens, 1/2" slats, 6' high by 7' long; natural finish or colors; also 2" slats and smaller over-all dimensions; good for screens, shades, draw drapes, etc.; best contemporary treatment.

(219-B) W. P. Fuller & Company: Exceptionally good 16-page color brochure shower and tub enclosures; standard shower doors, sand carved doors; illustrates many kinds obscure glasses; swinging or sliding doors; full details; specifications.

(442) W. F. Heine Supply Company: Brochure chrome aluminum alloy, stainless steel, brass moldings for trim, edging, binding, nosing in homes, offices, restaurants, bars.

• (7) Libbey-Owens-Ford Glass Company: Data brochure for architects glass and its uses; carries specifying tables; 24 pages.

• (51) Libbey-Owens-Ford Glass Company: Full color brochure, 12 pages, Vitrolite glass facing; section on modern baths, kitchens; commercial applications well illustrated.

• (378) Lumite Division, Chicopee Manufacturing Corporation: Samples, brochures Lumite plastic insect screen cloth; remarkable improvement in screen cloths; no wear, can't bulge, no paint, easy to clean; comes in colors.

• (396) Rohloff & Company: Folder Kemiko permanent concrete stain; penetrates to full depth of pores; 12 natural colors; guaranteed not to crack, peel; will not fade; ideal for exposed concrete slab floors, eliminates need of coverings; can be used inside, outside; folder gives color chart, application data; applied to concrete floors of any age.

(360) Pacific Telephone & Telegraph Company: Information for architects, builders on telephone installations; features built-in telephones; definitely should be in all files.

STRUCTURAL BUILDING MATERIALS

(24) Ceco Steel Products Corporation—Technical brochure, 24 pages, on Ceco open web steel joists, giving construction details, standard specifications, steel joist loading tables. Also explains the use of Ceco open web joists used as curblins with necessary technical tables.

(39) Ceco Steel Products Corporation—Handbook of Ceco products for reinforced concrete construction, tenth revised edition. Covers Meyer flange-type steel forms, Meyer adjustable-type steel forms, metal lath ceiling construction, reinforcing bars and spirals, welded fabric, bar chairs, spacers and accessories, Meyer adjustable column clamps, and Meyer adjustable shores.

• (41) Celotex Corporation—Review of all Celotex home building materials with full application data. Products include sheathing, insulation lath, interior finish, siding, anchor lath, plasters, wallboards, rock wool, roofing, hard boards and Cemesto.

• (409) Marketing Associates: Information on Mul-Kra Wonder Block, building block based on formula containing wood fibre, special mastics; can be sawed, sanded, drilled, nailed, screwed; 10 times insulation values of concrete blocks; half weight of concrete, 2/3 strength; new product definitely worth investigation.

(455) Pacific Coast Aggregates, Inc.: Information, folders variety of building materials distributed Northern California; includes acoustical, concrete, insulating, masonry, plaster materials, paints, precast units, wallboards; good source of supply.

(160) Pittsburgh Corning Corporation: Brochure (20 pages) PC glass blocks; illustrates typical installations; technical, installation, performance data; lists types, accessories available; layout tables for glass block panels based on modular coordination.

(450) Protection Products Manufacturing Company: Folders, information Rainchek masonry repellent; penetrates into masonry spreading protective film; does not evaporate or wash away.

(456) Stained Shingle & Shake Association: Informative material use and advantages stained shingles

and shakes; can be effectively used in contemporary design; provide interesting colors, textures.

(397) Timber Structures, Inc.: Folder "Engineering in Wood" on glued laminated structural members; provide "moulded" load-bearing components to fit architectural lines, greater slenderness, curvature, taper; structural forms virtually limited only by integrity of designer; specification data.

• (298) Wailes-Bageman, Inc.: Booklet (8 pages) Wall-Bloc building blocks designed for 4" modular system; mass-produced of light weight aggregate; weight 40% less than concrete blocks; home or commercial use; full details.

(163) West Coast Stained Shingle Company: Full color folder Olympic pre-stained sidewalls; roofs; red cedar shingles, vertical grain; color, specification charts; also data shingle stains.

Books

continued from page 20

support generally great art. Whether in his Ivory Tower or Isba, the sincere artist creates and thus pays his obligation to society. In further contemplation of internationalism, Gotshalk says, "the major requirements of the arts here, apart from the reorientation of the artist would be, as I have suggested, the discovery of new materials." The diatonic materials of western music, being provincial, would be transcended with new tones, easel painting would be replaced by materials involving novel and far-reaching technical processes. And out of the many spoken tongues will come a common language changing the course of literature. Speculation on the future for art is endless, and there is much truth to support Dr. Gotshalk's ideas. But speculating in these

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For New and Old Garages!



- Ruggedly built of steel
- Perfectly balanced for fingertip operation
- Strong trussed frame eliminates sagging and warping
- Rust resistant
- Easy to install
- Built for safety—for long life

Strand Overhead-type steel garage doors are the modern doors for the modern building. They will save wall and floor space and remain out of reach of damage when open.

EVERY HOME CECO STEEL WINDOWS

For Home and Industry

- Easy opening and closing
- "Bonderized" as a protection against rust
- Weathertight . . . durable and fire resistive
- Provide economical wall construction
- Greatly enhance the architectural effect of the building

The Ceco line is so complete that every type of building from small residence to large factory may be equipped with tight weather seal Ceco steel windows.



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COMBINATION
SCREEN and METAL SASH DOOR
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The "WEATHER-WISE"
DOOR!!

**A VENTILATING SCREEN DOOR
A SASH DOOR
A PERMANENT OUTSIDE DOOR
ALL 3 IN 1!**

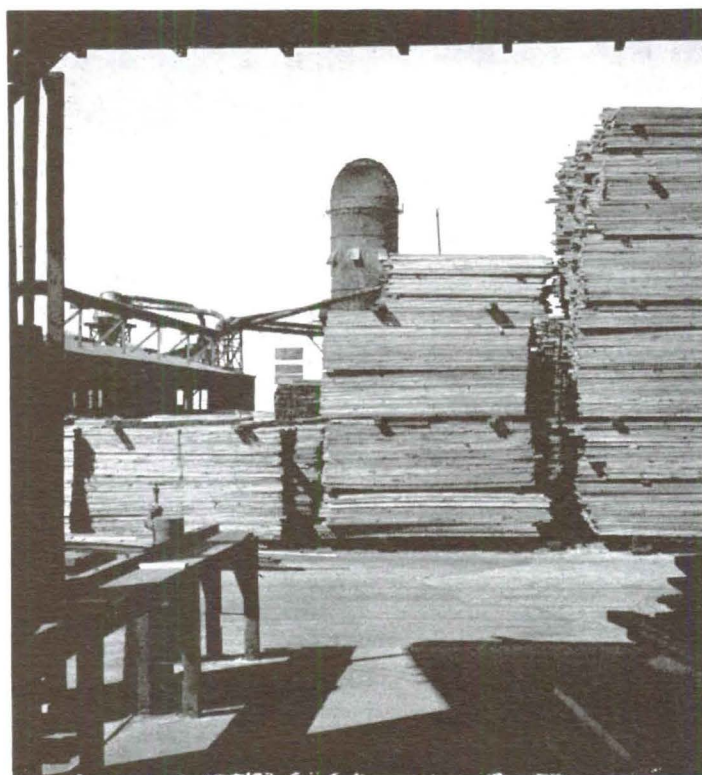
Discriminating home owners and architects have chosen Hollywood Junior as the TRIPLE DOOR VALUE in the COMBINATION SCREEN and METAL SASH DOOR field! A sturdy dependable door, constructed of quality materials, HOLLYWOOD JUNIOR'S EXCLUSIVE PATENTED FEATURES have outmoded old-fashioned screen doors and other doors of its type entirely!

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COMFORT, CONVENIENCE and ECONOMY**

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times, one finds it difficult to resolve the problem of the authority to allocate obligations and, more important, to decide upon those factors which should determine the obligation of the artist himself. One of the first things the artist would resent is being told by Dr. Gotshalk that there has been no great art since 1880. Society and its artists cannot accept that statement without argument.

Had the author examined the social aspects of art as carefully as he weighed and evaluated his theories to support the "relationship of art," I doubt his conclusions would have been stated so broadly and with such prejudice. Art and aesthetics may be studied scientifically and socially, but such an approach will not assure one of coming any closer to the question, "What is art?"

THE INNER LIFE OF PABLO PICASSO, by Paul Eluard. Philosophical Library.

This is no revelation, but a statement of fact that is not clarified by the author. It is an excellent selection of Picasso's paintings and superb drawings. A very beautiful edition that all admirers of Picasso will enjoy. In Picasso's honor, Paul Eluard has written twenty poems of praise that amount to practically nothing.

Sculpture in Architectural Time-Space Design

continued from page 36

on the human forms that are suggested to the sculptor and the relative dearth of abstraction.

There are, of course, obvious limitations to materials and obvious proper uses, but we need to do a great deal more thinking as to the true nature of materials before we build an aesthetic around them. Newer materials, such as plastics, must avoid the pitfalls of a too hasty summation of their qualities and limitations.

The sculptor of tomorrow must master these new materials if he is to extend his horizon of expression. He must learn to regard himself more as a three dimensional builder, and less as a carver. As a carver he must extend his thinking beyond massiveness to the larger more expressive form that includes elements his predecessors experimented with and which he now rejects as "unsculptural."

As more sculptors deal freely with other materials and gain a conception of extension in space, they will come to see their solid materials in a new perspective. Plastics that offer the qualities of lightness, transparency, and dynamic color; sheet metal and wood constructions that make possible more freedom in the study of movement from plane to plane in and about space, and



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mobiles that demand another kind of space movement thinking, should all help to hasten this transition. As sculptors learn to look through into the interior of things and learn to recognize the relationship of internal and external structure, they will begin to grasp the import of true three dimensionality.

When Moore put his first hole through a piece of stone and declared he had "increased its three dimensionality thereby," he was doing what nature had done with her caves. He saw for the first time that the massiveness of the forest on the horizon was explained threefold when he came to look down into the avenue of trees that made up its inner structure.

We have already suggested that the interior of stone had once been regarded as important. It was a major concern of the Gothic carver, who threw a blanket of deep shadow over his work, and manipulated the inner recesses of the stone so that it reflected the forest of shades and modified light of the interior of the cathedral. Rodin grasped for its meaning, but was dismissed with his teachers as a "pictorialist." Stone, they said, was only solid and pushed out into the light. Stone must be made more stony.

But now we are ready to go back and reexamine this material. We ask simply is solidity the only quality of stone? We go back to our cliff and watch the sun as it plays over the bosses and hollows. We see it broken up into a thousand different values. We see into the caves and crevices. We move forward and back. We return stone to nature, and its solidity is but a mere element of what we see there. Because this is seen in the abstract, the word pictorial does not occur to us.

Beyond light and texture and internal structure we see also movement. Where is the serenity of our classical forms? If we see only that in stone, we have not looked enough at stone, we have not been aware that our eye moves about focusing and refocusing. We are not aware that we feel empathetically drawn into it as though we too were moving about into the depth of space, living an experience in time.

With this also our predecessors have experimented. The Baroque sculptor knew nothing of serenity, but sought the freedom of all of his enclosed space. Down off the walls or across into the air he led us. He, in his exuberance, defied the architect and tore his walls down, ran over his mathematical wall division, and broke through his ceilings to breathe the fresh free air of the out of doors.

But the walls prevailed, and the classic forms bore down again. Sculpture returned to her cocoon, the cubed block, and stood beside the blocked masses of the related architecture, tamed and imprisoned. Then, the cubes of architecture were shuffled around as a study in solids, until they revealed, by their own composing planes, the possibility of movement from plane to plane and mass to mass and lost their place as solids.

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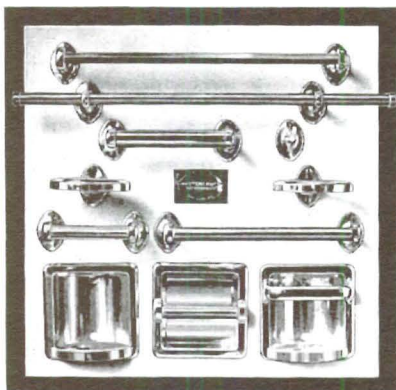
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ternal forms, but as an inter-related internal and external form that grew out of the needs of living. At first the utilitarian needs alone were considered, but soon the architect began to realize that he must return to aesthetic consideration. Glass and plastic made possible a breaking down of the barrier of wall between outside and inside, but now he is prepared to do more. He now has the tools to reproduce the experience of outdoors, not with pictorial murals depicting the realistic, but with the manipulation of abstract internal forms. The dividing walls, the texture, the room shape, irregular ceilings, transparent partitions, and floor levels, all became part of a plane to plane movement experience for the dwellers. The experience-movement sensation not only in and out of the depth beyond him, but up and down as well; he experiences these relationships of parts from many different points of view. He focuses and refocuses as he does in the out of doors, and his sense of confinement is lost as he experiences movement from one part of the room to another.

From the outside he is not aware of the composing walls as they pick up the theme of movement that is like the out of doors. He looks through transparent areas and feels internal and external structures as one and the same. He is aware of a form, a relationship of these parts, but the composition is a movement in and out of depth and through, which leaves him with no sense of enclosure or solidity; he is feeling only extension in space.

With this concept of architectural form, the sculptor must find a new place. As we have suggested decoration means nothing. The sculptor cannot contribute to this kind of architectural form until he is able to grasp the three dimensional relationship the architect seeks to establish. His sculpture must take a place with walls and textures and cavities that are part of the total theme. Nothing can be gained from a floor plan or a wall plan. The architect himself cannot conceive in these terms if he is to be successful. It requires a type of three dimensional thinking that can feel upward and downward and inward and outward relationship.

The sculptural objects, themselves, serve then only as contributing elements of another larger form. Sculpture can be an attention holding factor, a movement inducing factor, a texture factor, or an accent to a structural element. With these limitations to its use, it will be difficult for the sculptor to produce satisfactory material in the studio away from the other forces that effect it or are effected by it. The concept of the sculptor as decorator has only a limited significance. He can improve the quality and subtlety of architectural expression only by contributing to its form, by understanding the true place that piece of sculpture has in making that architectural form realizable.

In order for the sculptor to qualify at all, he must develop more sensibility to the trends in architecture aesthetics, so that he will be able to think in terms of extension rather than solidity. He must practice it, feel it, understand it, so that his expression becomes part of it.

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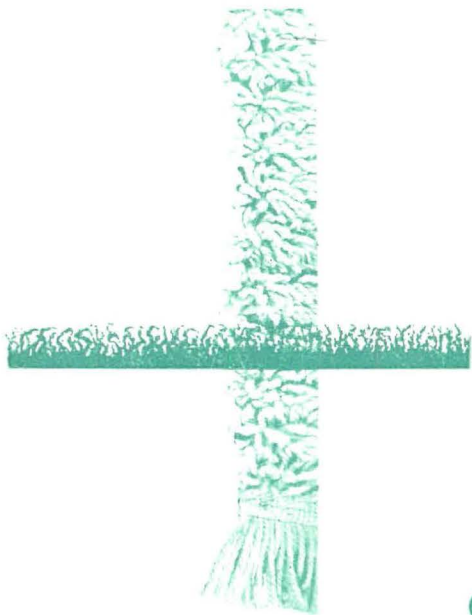
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